

# *The* **STUDENT WRITER**

*The Author's Trade Journal*

**October**

1922

**How to Produce Strong Drama**

*By Thomas H. Uzzell*

**Pulling Down the Big Prizes**

*By Roy L. McCardell*

***Literary Market Tips***

**"Shoemaker, Stick to Your Last"**

*By Edwin Hunt Hoover*

**Locating Your Mine of Material**

*By M. Sing Au*

**How He Kills 'em and Why**

*By Paul Everman*

***The Barrel***

*Out of Which Anything May Tumble*

Volume VII, No. 10

FOUNDED 1916

15 Cents a Copy

PUBLISHED MONTHLY AT 1835 CHAMPA STREET, DENVER COLO.

# THE STUDENT WRITER'S Literary Market Tips

Gathered Monthly from Authoritative  
Sources

*True Story Magazine*, 119 W. Fortieth Street, New York. The editor of this magazine writes: "Our motto is always 'Believability first.' Is it true to life?—does it teach a lesson? These are the prime considerations in selecting *True Story* material. By far the majority of our stories are written by folk who will write but one story in a lifetime, and that story their own. Others are written by those who have observed in real life the happenings they portray." *True Story* is offering \$5,000 in prizes for material—announcement in September STUDENT WRITER.

*The Mentor*, 381 Fourth Avenue, New York, sends the following message through Mr. B. M. Holt of the editorial staff: "You understand, of course, that *The Mentor* is not a magazine in the usual sense of the word. It is devoted to popular education. Our schedule is made up a year or more in advance, and the features required are written under the direction of our editorial staff. For that reason we are often obliged to refuse interesting manuscript."

*The Health Builder*, Garden City, L. I., New York, is a new magazine devoted to the subject indicated by its name, which Doubleday Page & Company, publishers of *Short Stories*, *The World's Work*, and *Radio Broadcast*, will launch this month.

*National Builders' Bulletin*, Youngstown, Ohio, will make its first appearance about October 15th. C. J. Colmery, editor, writes: "This magazine will be the official publication of the National Association of Builders Exchanges of the United States, and will be published monthly. It will go to each member of the various associations affiliated with the national organization, more than 15,000 strong, and will be the official buying guide for all contractors. Material will be welcomed from writers in all parts of the nation. We can use brief, newsy offerings that deal with the building trade, and feature articles that link up with the building industry. Notes on the labor situation, building material prices, building statistics, building finance, and building short-cuts will be given first consideration. Writers will be paid on publication at rates that will approximate one cent per word."

*Detective Tales*, 854 North Clark Street, Chicago, pays rates up to one cent a word for material, according to contributors. Payment thus far has been on publication. Mystery in short-story, novelette, and serial form is desired.

*Banker's Monthly*, Rand McNally & Co., Chicago, has paid as high as one cent per word for articles, according to a contributor who states that he believes this is about their average rate.

*Furology Magazine*, Eminence, New York, is a monthly publication on furs and fur-bearing animals, for trappers, fur dealers, and fur farmers. "Articles and photos treating of these subjects will be given careful consideration, and payment will be made for those we can use," writes the editor.

*Midnight*, a new weekly publication of the McFadden Corporation, 119 W. Fortieth Street, New York, made its appearance August 15th. Percy L. Atkinson, editor, writes: "We want articles of 3000 words or less embodying the romance of the news, short-stories of 3000 words or less of mystery and night, 20,000-word mystery serials which are strong and gripping. We also want strong articles and stories dealing with the relation between man and woman—filled with human interest—not written from the standpoint of sex alone. We pay on publication at rates that vary with the worth of the material."

*Modern Review*, Winchester, Mass., announces itself as a review "printing nothing that is radical or clever."

*The Designer*, 12-16 Vandam Street, New York, pleads an oversupply of manuscripts of all kinds.

*Health and Life*, 3375 Dearborn Street, Chicago, is a new magazine devoted to health culture and allied subjects. Market requirements not yet reported.

*Charles S. Clark Co.*, 261 W. Thirty-sixth Street, New York, sends the following communication: "We want clever new verses to be used on greeting cards for all occasions. They must contain rhyme, rhythm and reason, and should be under ten lines. We pay more than usual for exceptional material and will consider no other kind."

*Detective Tales*, 854 N. Clark Street, Chicago, does not want feminine interest stories.

*Specialty Salesman*, South Whitley, Indiana, is very slow in remunerating writers, according to word from some writers who have contributed to that magazine.

*Life and Letters*, Girard, Kansas, is a new literary periodical published by R. Haldeman Julian.

*United Brethren Publishing House*, publishers of Sunday school literature, should be listed as at Dayton, Ohio, instead of Elgin, Ill., as in a recent edition of *The Handy Market List*. A correspondent writes: "True, their rates are low, but they make up by being prompt and considerate. They pay on acceptance the 15th of the month after receipt of manuscript."

(Continued on page 29)

## Prize Contests

Columbia University, New York, awards the Pulitzer prizes yearly for the following: \$1000 for the best American novel presenting the wholesome atmosphere of American life; \$1000 for the best American play representing the educational value and power of the stage in raising the standards and morals, good taste and manners; \$1000 for the best book of the year on American history; \$1000 for the best American biography teaching patriotic and unselfish services to the people; \$1000 for the best volume of American verse; \$1000 for the best example of newspaper reporting; \$500 for the best newspaper editorial; \$500 for the best cartoon; a gold medal to the newspaper which renders the most disinterested and meritorious service; three traveling scholarships of \$1500 to graduates of Columbia University's school of journalism and a \$1500 art scholarship to the highest graduate in that field.

*The Churchman*, 2 West Forty-seventh Street, New York, announces a prize offer of \$1000 for the best treatise within 25,000 words on "The Christian Belief in Immortality in the Light of Modern Thought." Address the contest editor. Competition closes December 1.

*Screenland*, Hollywood, Calif., has discontinued its prize letter contest, in which \$25 was paid each month for criticisms of the magazine. It offers \$200 in prizes for the best title, containing not over twenty words, and applying to a picture of Miss Shannon Day, film actress. Inducements are made to contestants to subscribe to the magazine.

*Farm and Fireside*, 381 Fourth Avenue, New York, offers \$25 for any plan, scheme or suggestion that it can use in connection with *Farm and Fireside* advertising—that is, any plan that will help retail dealers to earn more custom through the goods advertised in the magazine. The main idea is to submit a plan or idea that will help the retailer to realize a larger trade through the help of *Farm and Fireside* and the ads its carries. Any number of plans or suggestions may be submitted and \$25 each will be paid for all accepted. There is no time limit set. Address: F. Braucher, Advertising Director, The Crowell Publishing Co., 381 Fourth Avenue, New York City.

*American Poetry Magazine*, Milwaukee, Wis., announces prizes open to members of the American Literary Association, as follows: \$25 for the best narrative poem within 150 lines, \$10 each for the best sonnet, lyric, and poem on the Peony, and smaller prizes for other forms of verse. Contest closes June 1, 1923.

*The Jewish Publication Society of America*, 1201 North Broad Street, Philadelphia, offers \$1000 for a study between 40,000 and 60,000 words in length on "Contributions of Jews to Hygiene." Address "Prize Competition Department." Contest closes November 1, 1922.

*The Poet and Philosopher*, 32 Union Square East, New York, offers \$100 in prizes for the best poems submitted for publication in each quarterly number. Conditions of the contest are varied each quarter.

## The Sportsmen's Magazines

AS a side-line subject for writers of outdoor fiction, "sportsmen's stuff" is of value.

There is no big money in writing for the sportsmen's publications, but some of them pay fairly well. Much material is received gratis—from men who tell their tale merely from love of the subject; so it is wise for the professional writer to make it plain that remuneration is expected.

The article or story submitted must be authoritative. If you have not "been there" be sure your authority has been; for readers of these magazines are a critical bunch, ready quickly to catch you up on a mistake. Generally, the editors themselves are sportsmen of extensive experience, and they promptly reject any article that does not ring true.

*Field & Stream*, 25 West Forty-fifth Street, New York, is a leader in this field. Hy S. Watson, the present editor-in-chief, is a 100-per cent sportsman and has a staff of department editors—for guns, fish, dogs, etc., respectively—who are veritable encyclopedias of knowledge on their subjects. Formerly, *Field & Stream* used some fiction, stories by such writers as Zane Grey and Dan Singer, but in a recent letter Mr. Watson says they are getting away from that policy. Articles on the subjects usually discussed in sportsmen's magazines are desired, but they have to be especially good. Report on manuscripts usually comes within a month, and payment is on acceptance, at about a cent a word.

*Outing*, 239 Fourth Avenue, New York, is less technical than *Field & Stream*, and offers a somewhat wider market, touching on athletics, motor-ing, etc. *Outing* makes the writer an offer, usually about a cent a word, check to come after publication. Payment is sometimes tardy, but the concern is reliable. *All Outdoors* was recently combined with *Outing*.

*Outers' Recreation*, 9 S. Clinton Street, Chicago, uses more fiction than any of the other sportsmen's papers. Payment is on publication, and is at ½ cent a word, though better rates would probably be paid for exceptional matter. Just now the editors report a full stock.

*Forest & Stream*, 9 East Fortieth Street, New York, is the pioneer of its class. It is over fifty years old, and has a large circulation among outdoor people. Hunting and fishing experiences, particularly those of an unusual order, stand the best chance. Natural history and forestry are favorite subjects, though usually these articles come from recognized authorities. Rates are about half a cent a word—and the writer usually is obliged to present a statement.

*Outdoor Life*, Denver, Colo., is one of the best of its kind from a reader's viewpoint, but a poor one for the average professional writer, as it seldom pays for unsolicited material.

(Continued on Page 27)



# THE STUDENT WRITER

THE AUTHOR'S TRADE JOURNAL  
FOUNDED 1916

Published Monthly by THE STUDENT WRITER  
PRESS  
1835 Champa Street, Denver, Colorado.

## CONTENTS FOR OCTOBER

	Page
Literary Market Tips.....	2
Prize Contests .....	3
The Sportsmen's Magazines.....	3
How to Produce Strong Drama.....	
.....By Thomas H. Uzzell	5
Youth's Sweet-Scented Manuscript.....	
.....By C. R. Dannells	9
As to Atmosphere.....	
.....By Frank H. Spearman	10
"Shoemaker, Stick to Your Last".....	
.....By Edwin Hunt Hoover	11
Pulling Down the Big Prizes.....	
.....By Roy L. McCardell	13
Locating Your Mine of Material.....	
.....By M. Sing Au	14
Compel the Muse.....	
.....By Heloise M. Hawkins	16
How He Kills 'em and Why.....	
.....By Paul Everman	17
The Barrel .....	21
"The Boathouse Mystery" (Prize Contest Report) .....	25
Wit-Sharpener for October.....	26

WILLARD E. HAWKINS, EDITOR

JOHN H. CLIFFORD

DAVID RAFFELOCK

Associates

MERLE C. GOFF

TERMS: \$1.50 a year in advance; 15 cents a copy. (Canadian and foreign subscriptions \$1.75 a year.) Stamps, coin, money order, or check acceptable. Five-year subscriptions, \$5.00.

CONTRIBUTIONS of superior interest to writers will be promptly considered and offer made if acceptable. Stamped envelope for return if unavailable should be enclosed.

ADVERTISING RATES: Per page, \$50.00 per insertion; half page, \$25.00; quarter page (4 inches), \$12.50; smaller space, \$3.50 per inch. Discount of 10 per cent on six months' contracts; 20 per cent on yearly contracts.

COPYRIGHT, 1922, by THE STUDENT WRITER.

IF THIS PARAGRAPH IS MARKED, your subscription expires with this issue. Figures on wrapper show date to which subscription is paid. Magazine will be discontinued at expiration of subscription period, unless renewal is specifically ordered. Act promptly in renewing or reporting change of address.

Entered as second-class matter April 21, 1916, at the Postoffice at Denver, Colo., under the act of March 3, 1879.

## FORECAST FOR NEXT MONTH

**EUGENE M AN LOVE RHODES**—a name to conjure with among that great class of readers who like Western stories. Equally potent, the name of that other Western novelist, **WILLIAM MACLEOD RAINE**.

If you are interested in knowing the impression Rhodes made upon Raine at their first meeting, you will find the story in the November STUDENT WRITER. Mr. Raine writes of his fellow novelist's methods, ideas, and personality in his usual distinctive manner. We know you will find it one of the most telling articles of the issue.

How would you like to talk with the editor of a big fiction magazine—and incidentally the final literary authority in a great publishing house—to ask him the questions every writer wants to ask about the kind of manuscripts that are desired, the way manuscripts are judged and handled?

**HARRY MAULE**, editor of *Short Stories* and chief of the Doubleday Page & Company editorial staff, is such an editor, and the editor of THE STUDENT WRITER recently enjoyed the privilege of such an interview with him. The interview, which contains a vital note of encouragement to the young writer, will be another feature of the November issue.

**H. BEDFORD-JONES**—whose name you see on a bewildering number of magazine covers every month—has written about matters of interest to writers. One of his articles probably will appear in the next issue, together with a lot of other fascinating material—and the most up-to-date market news.



# How to Produce Strong Drama

*The Fiction Writer Should Realize that Drama is Conflict Involving Character; Opposing Desires Bring About the Clash Necessary to Create Action*

By Thomas H. Uzzell

*Former Fiction Editor of Collier's Weekly, Associate of Professor Walter B. Pitkin*

I DON'T need to argue the importance of my subject to the student writer. From my experience both as fiction editor and teacher of fiction writers, I should say that at least four out of every five rejected manuscripts make less of their dramatic situations than might have been made. The same can be said of a large number of stories actually printed. Time and again comes the plea from struggling writers: "How can I make my stories really dramatic?"

Maximum dramatic strength is of course not a desideratum for all types of stories; exceptions are character sketches, brief surprise-ending stories, and many stories built around a philosophical idea: but more than half of your story ideas will not realize their full value until you have brought out the utmost drama they are capable of. The mastery of the principles by which this can be attained will also be of great help to you in handling dramatic situations of all degrees.

Please allow me to limit my subject. My concern here is not whether you should write strong drama, but to help you produce it if you want to, if you think your story needs it. This article is a chapter in advanced technique. I wish to exclude editorial problems. The illustrations I use are chosen solely for their pedagogical value in making clear certain principles in practice. I feel sure that if I can deepen your understanding of the problem itself, and give you some mental devices, you will be able so to apply them that they will greatly shorten your labors in building plots.

First of all, what is drama? *Drama is conflict involving character.* What do I mean by "conflict?" I mean the conflict

that produces all emotion, the conflict in desires—two men desiring to win the same girl, the desire of a trapper to get out of the frozen north woods alive, or two or more desires in a single man conflicting with each other, such as the desire a man might feel to follow literature, thus involving himself in poverty for five years, this desire conflicting with the obligation to support a baby sister and an impecunious mother.

This invention of opposed desire in drama is very important to the writer who would fully understand the materials with which he must work. It is the mark of the species. There are many human activities, some extremely violent, which are not dramatic simply because no conflict of desires is involved. A boy, for instance, has a tremendous desire to play baseball, or a man loving his work could desire to work ten hours a day or more; the boy plays hard, the man works prodigiously—pronounced activity but no drama simply because the desires in each case are not opposed. Our definition then demands, first of all, that there be a desire and that it be opposed.

SECONDLY, our definition says that "character" is involved. What is human character? Our safest course here is to appeal to psychology and I quote Dewey and Tufts, leading authorities: "Character is that body of active tendencies and interests in the individual which make him ready, open, warm to certain aims, and callous, cold, blind to others, and which accordingly habitually tend to make him acutely aware of and favorable to certain sorts of consequences, and ignorant of or hostile to other consequences." A man's

character, in other words, determines the way he will conduct himself in a given situation.

Now, the *kind* of clashes of desires that produce dramatic situations are, according to our definition, those that involve character. This means simply that the clash of desires must be arranged in such a way that it will display the actor being "acutely aware of and favorable to certain sorts of consequences, and ignorant of or hostile to other consequences."

All of which is an exceedingly brief psychological analysis of dramatic situations as we actually find them in the most beautiful and powerful stories. It will help us to understand the practical suggestions which are to follow. If space allowed, I should enjoy discussing the subject further with you, for it is exceedingly fascinating and profitable. I can only urge upon you a wholesome skepticism regarding my analysis, and ask you to put it to the test, making it your own by dissecting your favorite short-stories. Take two widely dissimilar stories such as O. Henry's "The Unfinished Story" and Kipling's "Without Benefit of Clergy," and see first to what extent they involve clashes of desires, and secondly how they give ample display of the character of the actors.

OUR purpose is specifically how to *produce* intense dramatic conflicts. Now, if my analysis is accurate, we have our principles for inventing strong drama already in hand. One principle must deal with "conflict"; the other principle must deal with character. Let us take them in order.

I. *The intensity of the dramatic conflict varies with the intensity with which the desires involved in it oppose each other.* This is our first principle. Let us take for practical demonstration a "story idea" presenting the easiest kind of conflict to handle, that between one man and another:

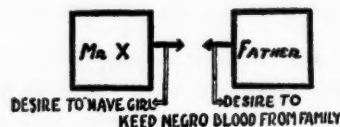
Mr. X has been told that he has negro blood in his veins, but no complete proof has been given him that he has. It is popularly rumored that he is part negro. He tries to prove that he has no such taint, but is unable to.

Now, first of all, where are the desires here? Since we are going to plot a situation between man and man, we have to add another man. Let this be the father of a

girl Mr. X wishes to marry. Mr. X, let us say, is mildly interested in the girl. The father, hearing the rumor about Mr. X, tells the girl what he has heard. The girl tells Mr. X, but Mr. X assures her that she need not be alarmed, saying that he knows he is one hundred per cent white.

In this episode the drama is exceedingly weak; there is the merest intimation of a clash of desires. Mr. X has a desire for the girl, but it is merely a mild interest. The father desires to protect his daughter from the possibility of marrying a man with negro blood, but he passes the matter off with a mere warning to his daughter.

In order that you may follow the manipulations I wish to make of this episode, and to help you get a concrete and vivid picture of the elements we are handling, let me present each version of my manipulation graphically. The first episode given above we can represent as follows:



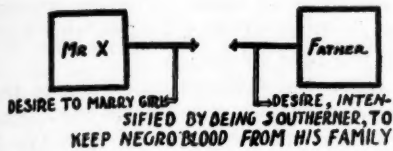
The arrow-points show that the desires of the two characters conflict. The shortness of the lines represents the weakness of the desire itself.

Our problem now is obviously to make each of these desires strong, and so lengthen the lines. This is easy:

Mr. X, let us say, instead of being mildly interested in the girl, is "in the engagement stage"; he is willing to marry her, although he has not yet proposed. The father has been told by an enemy of Mr. X that he, the enemy, is positive that Mr. X has negro blood in his family. The father is a Southerner and is decidedly alarmed at the prospect.

Now the action: The father tells the daughter that if Mr. X proposes and she marries him, and it turns out that her husband has negro blood, he will never forgive her. He asks Mr. X for proof that he is not part negro. Mr. X confesses that he has no such proof. The father then tells Mr. X what people are saying, and that he would rather not consent to the marriage; he advises against it; he tells Mr. X that if he marries his daughter and turns out to have negro blood, he will cut them both off from any inheritance.

We can represent this situation now as follows:



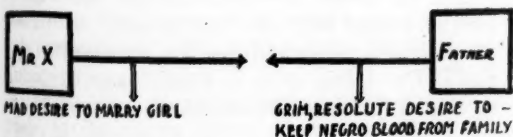
Here the lines are longer to represent the increased intensity of desire. Still, however, the desires have obviously not yet reached their maximum intensity. Let us now try to make them as intense as possible.

Mr. X, let us say, is madly in love with the daughter; he calls her up often during the day; he lies awake nights thinking about her; he showers gifts upon her, writes poems to her declaring that if anything should happen to prevent her from marrying him he would die.

The father has strong reasons for feeling a positive horror of the taint of negro blood. When he was an impressionable young man there was a scandal in his own family about his father having had relations with some of the negro women on his Southern plantation. The young man never forgot this. It preyed on his mind. He knew the practice of white men on some of the Southern plantations, and for fear that his own son might be implicated, he moved up north. He hears rumors about Mr. X; he examines them and finally believes them. Mr. X, in fact, has curly hair and rather full lips.

Now the action: The girl believes Mr. X's statements that the rumors are untrue and returns his love, but she also says that she will not marry without her father's consent. The father positively refuses. This positive refusal, coming immediately after a passionate love-scene with the daughter, amazes and dumbfounds the lover. Beside himself with despair, he shoots and kills the father.

This episode we can now represent as follows:



Now, the importance of a manipulation such as this is shown by the fact that one-half of all rejected manuscripts never get

beyond the second degree of intensity as represented in our second episode. All that is needed to remedy the matter is manipulation similar to that just above. If the desires involved are singled out and understood, it is seldom difficult to intensify them and gain the degree of intensity desired.

It is also true that many of those manuscripts having conflicts which do attain a maximum degree of intensity of desires is only one of the two factors needed for strong drama. The missing factor is that the student fails to provide a good opportunity to let the actor display his character.

"Why does not Mr. X fully display his character in the last situation above?" you may ask. Well, he does not for the reason that in the scene, *as given here*, he acts on impulse only; his deed is unpremeditated. In a court of law he could scarcely be convicted of first degree murder, and here we cannot convict him of giving a first-class display of character. His act is distinguished by its *lack* of any display of character. It was done in a blind moment of despair. At the instant of the deed he was practically mad. In a surprisingly large number of rejected manuscripts, we find dramatic scenes exactly like this. The action is violent; there are desires; but the deed itself is one of pure impulse; no genuine picture of character is given.

The problem of manipulation leading to a better picture of character is more complicated than the problem of securing greater intensity; but it is not at all baffling. We learned above that it would display "character" if we showed how a given person reacted in various situations. Our need now, therefore, is to provide a sufficient variety in the clash in the above conflict. This gives us our second working principle.

II. *Dramatic intensity varies with the multiplicity of alternatives which the actor faces in a given conflict.* How are we to get this multiplicity or variety of alternatives? Experiments have shown that this can be done most easily through visualizing the desires at play by inventing concrete acts which might naturally result from such desires. We must literally see the actor being pushed to and fro by his desires. We must make him perform, let



him "run round," urge him into action, keep him busy!

In the last plot situation above, Mr. X was opposed by the desire of another man. It would obviously be easier to get more action out of him if we now oppose his desire not only by the father, but by his fear of social ostracism. The conflict thus remains still one between man and man, the father in a sense representing society as well as himself. Our plot action is now as follows:

Mr. X, the main character, is madly in love with and wishes to marry the girl. The girl's father has a horror, as above, of the mere possibility of having negro blood in his family. The main character now moves about as follows:

The girl is in her home in the suburbs, her father is in his office downtown. The main character, impelled by his love for the girl, goes out to see her. He asks her to marry him. She says she will accept him. He then goes downtown to see her father to tell him that he is going to marry his daughter. The father refuses his consent, say, because he may wish the daughter to marry somebody else. Mr. X says that he will marry the daughter anyway. The father then threatens, if he does so, to make it public that he, the main character, has negro blood in his veins. Mr. X knows that the girl does not believe this and will marry him if he insists. Impelled by his love, he goes to see the girl. She brings out his terror of having the suspicion about him made public. His fear of being branded makes him rush back to see the father and plead with him. In his desperation he consults lawyers, genealogists, his friends. He cannot get complete proof to deny what the father believes. The girl is still willing to marry him, but so great is his terror of being branded, that he now is forced to give her up. The father has his way. Heartsick and enraged at the father for having made this threat, the main character shoots the father.

Here we have the same desires involved, but we have given the main character, Mr. X, a much better chance to react under a variety of situations. We know he is aware of what he is doing when he finally shoots the father; his crime is premeditated. Both a court of law and the reader could easily "size him up." In technical language, we have considerably extended "the reflective delay."

The invention of an action giving an actor a multiplicity of alternatives while in the midst of a reflective delay is not very difficult; writing it effectively, however, is the hardest of all literary tasks. Being able to plot situations at once intense and rich in reflective delay is essentially skill in *seeing* "human interest"; being able to *write*

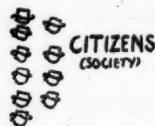
such scenes is a mastery of the portrayal of human interest and means the highest skill in the field of fiction.

By these brief illustrations I am trying to get you to see concretely the elements involved in the problem of securing dramatic strength and at the same time to give you mental devices for grappling with it. The main device is to make the struggle itself graphic. If you are "stuck" at any given point, try to make a picture of your problem. If you cannot reduce it to concrete symbols, the chances are that you do not understand it.

Suppose, for instance, we decide for some reason to eliminate the romance entirely and make the hero's desire simply to free himself from the charge of having a taint of negro blood. Let us say that this desire is opposed now not by the desire of another man, or any desire within himself but merely by the situation in which he finds himself. The conflict will then be between Mr. X and man in the shape of society, and between Mr. X and *things* or nature itself.

Let us satisfy our first rule by saying at once that the man's desire to establish his innocence is so great and the barriers to such satisfaction are so high, that in the end he commits suicide.

In trying now for a multiplicity of alternatives in this clash of desires, let us visualize him as being in a room which has one door. Just outside the door stand the citizens who accuse him of being a negro. Inside the room, behind him on the table, lies a book which represents documentary evidence which should prove his innocence.



Let us now, in manipulating this scene, simply make Mr. X "run about" as much as possible propelled by his maximum desire. By doing so it is fairly easy to come at the following plot action:

Mr. X now emerges from the room and mingles with his fellowmen. They do not accuse him openly. They might not even accuse him at all, but his fear of being some day suspected of being part negro might be so strong that he would find

life among his fellowmen intolerable until he should have settled the question finally. His desire to settle the question drives him back into the room. In the room now he has more to do than merely glance at a particular page in one genealogy. There are histories, letters and many records. He gets experts in to help him out. They might run the whole thing down until they find that there was a fair doubt, but no absolute certainty about the strain of negro blood. The genealogists, or even the man's wife, might tell him to forget it. He would not be able to forget it. His futile efforts to make the documents give up their secret become an agonized obsession. To escape the torture of the room he would go outside again. He might run off to the mountains, go on a long trip, seek various diversions, only to come back to the room. In the room he is again baffled: unable to live either in the room or out of the room, he commits suicide.

If you have followed me in the above demonstration, you will see that we can

state briefly a general rule for achieving dramatic intensity: *Dramatic intensity varies as the intensity and variety of the involved conflicts of desires.* The understanding of this rule will not only help you to plot new stories with greater power, but will help you to criticize keenly manuscripts which have not succeeded. Get out some of your old manuscripts and test them with this rule. Experiment freely, replot them, write them again and send them out and see what happens. If your problem is in defective plotting and not in writing, I can assure you in advance that you will be agreeably surprised. I should be glad to see you try this and have you, if you care to, let me know how you get on.

## Youth's Sweet-Scented Manuscript

By C. R. Dannels

**S**UCCESS tells the tale—and sells it, too. One acceptance is worth a ton of criticism. The world is full of critics and rejection-slips. The average writer hasn't a Chinaman's chance of getting across unless he takes constructive training.

You cannot dream yourself into authorship, you must write. You must do the work. The day Gentle Ethelbert sits pallid at his casement window, weaving graceful sonnets to Ladye Faire, is gone. Husky young gentlemen, in size 17 collars, sturdy maids in ground-grippers, have taken his place.

It is well.

Writing is now a business. Hard-headed authors in tortoise-shell "cheaters" grab the old mill and pound out what the public wants. And the public wants the best that is within you. They may *read* the mediocre story, but they will *live* the masterpiece, turn to it again and again in their thoughts, let it brighten their day, lengthen the shadow of their love. And that is the worth-while thing to the writer, the real writer. The money in writing is necessary, of course; there should be a pecuniary com-

pensation. The laborer is worthy of his hire. But sincerity and craftsmanship are the big things.

A genuine writer is no trader, no usurer; he is, and should be, a human being, an artist, a producer of happiness, laughter, dreams. Every honest writer would wish to be such an achiever. He knows in his heart he would be. Ah, yes! He would be. But in his agony of soul at the stream of rejection-slips, year after year, the want of any encouragement save perhaps a word, a line, from some kind-hearted editor, he comes to wonder. He comes to think, "What's the use?" Bunk!

He can never break in. No matter what beautiful thoughts, what wonderful pictures may be in *his* mind, no one will ever know them. He quits. And the pity! He might have succeeded with proper guidance. He need not always have run against a stone wall, or followed a blind trail in the dark, for to everyone who has the instinct, the desire to write, there is a goal of success if he but find the way. The fact of his desire opens a path for him, did he but know, a path he can travel to that success.

## AS TO ATMOSPHERE

BY FRANK H. SPEARMAN

**A**NY novel attempting to depict life must, for its authenticity, depend largely on that almost indefinable quality and flippantly-used term, "atmosphere."

How is any novelist to acquire, for instance, Western Atmosphere? (By common consent, the word Western, in its American literary senses, designates the great plains and the country of the Rocky Mountains.) The surest way is to be born in it. The next best way is to hear often in boyhood about it, and to grow up within the spread of its stories and traditions. In a word, either to live in it, or to dream of it. I dreamed of it.

But our Western life has been, as it is today, largely a sealed book to our countrymen living east of the Alleghanies. When its marvels are laid before them, the heroic achievements of its everyday people portrayed in a novel, those Easterners who aspire to teach and to explain American literature are confused and not infrequently irritated by the Western novel. In their failure to comprehend its substance they fall back on a few set phrases of condemnation, or comment, and doubtless really believe that the strange things they read of in such a book, concerning this phase of their own American life are fanciful—the merest romance. Such people air their views in literary magazines and classrooms; and thus the blind continue to lead the blind. Because they are unequal to comprehending, they measure things beyond their ken by the yardstick of their own limited knowledge.

Stories such as "Whispering Smith" and "Nan of Music Mountain" depend first of all on atmosphere; I mean, precisely, on the spirit that animates men and women when thrown into that free, strange, wild environment that goes with the sunshine, the sweeping winds and the distant vistas of the Rockies. The people, for example, of these two stories are not different from other Americans, except in the influence of this extraordinary Western environment. The protagonist of Nan—Henry de Spain—represents only clean-cut American pluck, daring and resource; hundreds, thousands of such men as he and such girls as Nan have lived and died in the West, and they have lived and died the world over. They have been favorite types of interest from the days of the minstrel to the days of the novelist; and they are quite as real as the halting, hesitating type of men and women sometimes painfully portrayed in various degrees of moral slackness and acclaimed as "real" characters.

Anyone who has any curiosity to meet living, flesh-and-blood Whispering Smiths and Henry de Spains may find them almost anywhere in the Rocky Mountain country. It is there that such men still live, breathe and have their being. And I like them; that is, frankly, why I write about them. But no one can truthfully say that they are materially overdrawn in any way. Nothing that I have ever written of such men is other than a faithful picture of what they have done and can do.



# "Shoemaker, Stick to Your Last"

*Some Thoughts on Why Jim Jones Cannot Put Over  
Stories of Different Type Than the Editors  
Have Learned to Expect From Him*

By Edwin Hunt Hoover

WRITERS complain that their "big ideas" don't "get across" with the editors. They cherish a plot germ; it develops into a real situation and finally expands into a story. There's apparently nothing the matter with it, so far as the author can see. It's not one of the "Twenty Best" with a flock of asterisks after it, perhaps, but an outstanding good story compared with the writer's general run of copy. Yet it doesn't find a market.

A case in point is that of Jim Jones, writer of humorous railroad yarns, who recently poured out his soul in something dramatic that sounded the deeps of emotion; contained a well-rounded love element, many thrills and an undertone of psychology. It was highbrow stuff; not in his line, but it was a strong creation—in plot, construction and idea—and Jim felt that it was the first step toward more important things.

"My God!" came the letter from an editorial friend. "What do you mean by tackling symbolism? Ibsen is the only one who ever got away with that. Herewith your Ms. and may the Lord have mercy on your soul. We could use one of your railroad stories."

Jones was taken aback, but marshaled his financial resources and bought more postage wherewith to send the Ms. to other more discerning editors. Several liked the story but not well enough to keep it. Jim analyzed their letters and came to a conclusion:

"These birds have me slated as a humorist. They've created a 'vogue' for the particular kind of story I've been writing; and they'll have that kind or none at all from me. If I ever become important enough so that my name will sell a story, I can find a market for 'The Kingdom.' Meantime shall I put it on the shelf?"

Jim did put it on the shelf—but he has sold "The Kingdom" to three different editors in five different stories! And it was easy. He selected, one by one, incidents from "The Kingdom." A particularly dramatic situation, he satirized into a sparkling comedy. He took several sobs from his main character and metamorphosed them into the mouth of a section foreman's daughter—and they sounded funny. Drama in one environment becomes comedy in another.

To date, Jones has realized several hundred per cent more on "The Kingdom" than his most sanguine hopes dared let him expect. He has also added to his prestige. Of course his "big idea" has not yet been admitted to print; but it has not been impaired by the drain of five humorous stories. Meantime he's not worrying.

ARTHUR STRINGER, in a recent issue of THE STUDENT WRITER is quoted as saying that the writer who gets into a rut of specialized stories is at a disadvantage. He relates that an editor accepted under protest a story from him about New York life. Stringer was supposed to be a "prairie man." Chances are that Mr. Stringer's city story was fully as good; was just as interesting as any of his out-of-doors material; but the editor felt that he was taking a chance with his public. There was a demand for Stringer stories which, to the editorial mind, meant "prairie stories." But it didn't. Readers enjoy Arthur Stringer's work whatever the locale. He knows more than one set of characters and understands city life as well as he does prairie life. And Stringer's name is an important asset.

The name of Jim Jones is "on the make." Editors don't have to take chances with his work. They know that his railroad stories

are "sure fire" and that's all they want from him. Perhaps it's good luck for Jim. "The Kingdom" may not be as good as he thinks it is. He started to work with a plot; the setting was new to him and the characters total strangers.

At present, it's a case of "Shoemaker Stick to Your Last" with Mr. Jim Jones—and he works it by this method:

If some legal friend gives him a story idea, Jim adapts a phase of it to railroad-ing—which he understands thoroughly—and gives it a humorous twist.

If the story involves a social dowager; a bad man; the mother heart; business intrigue, or just an ordinary love-affair, he works it out in the local color of a section camp, engine cab, Harvey House or railway station, with the characters he and his public know, to give it comedy. He can't afford the weeks of study necessary to perfect a local color that is new to him—only to have the completed work rejected because it's not his "type."

**J**UST what does this situation indicate? Can't Jim Jones write anything but railroad stories? Of course he can! But he does them in just an average manner—and thousands of writers put out mediocre stories, and sell them occasionally. Why, therefore, should an editor accept a mediocre story from Jim Jones when he knows that it's only a matter of a couple weeks till Jones will submit a rollicking yarn that contains punch, thrills and laughs—something the magazine distinctly wants?

The difference lies herein: Jim knows the heart of his celebrated railroad relative, Casey Jones; understands the work he does and the life he lives; can read his mental processes. Yet he is sufficiently detached from the railroad atmosphere to appreciate the humor of things done by Mr. Casey Jones in a serious, stolid manner. Jim can also laugh *with* Casey and the rest of Casey's tribe. The same things amuse them both. Jim knows other "types" only by reputation.

Humanity is, of course, fundamentally

the same but its expression is varied. There are different routes to human emotions. A Fiji Islander undoubtedly conducts a courtship in a manner different from the brokerage clerk in a large American city. Both are love-affairs. In both the same basic emotions are stirred—but what a difference in the way they are handled! An Eskimo *gloats* over blubber and whale-oil; the South American native eats bananas *lan-guidly*. Both have appetites. Each is satisfied; yet the local color, food and manner of eating are decidedly varied. Very few writers could "do" stories about the four different environments and make them convincing. They are the supergeniuses of the profession.

And even as to the "big leaguers:" Suppose H. G. Witwer and Sherwood Anderson traded names and stories, and had them published under each other's names. Wouldn't the public rise up with comments something like this:

"How does Anderson get that way? He's stealing Witwer's stuff—and made a botch of it. If Witwer had been turned loose with that situation it would have been a scream—but see what Anderson's done with it!"

And from the other angle: "Witwer is insane from overwork. There's been a divorce in his family or he's contemplating suicide. Now Sherwood Anderson can do that sort of thing and make your hair curl; but from Witwer it is very, very sad. Here's hoping his friends can keep him from a violent end!"

Or contemplate such an exchange between Joseph Hergesheimer and Zane Grey; or between William MacLeod Raine and Ring Lardner.

Jim Jones is a specialist. He knows one thing; one kind of people better than he knows anything or anyone else. Some day his study and life may enable him to "put over" his "big ideas" in the environment where he finds them. For the present, and for some time in the future, he will simply transplant them.

# Pulling Down the Big Prizes

## *A Simple System, But One the Logic of Which You Cannot Escape; Best of All, It Has Worked for the Man Who Describes It*

**I**T is doubtful whether any man in America has pulled down more prize-money in contests, literary and general, than Roy L. McCardell, New York newspaperman and author. A history of his conquests, touching only the high spots, follows:

In October, 1911, he won the Leaders of the World advertising contest against more than 30,000 contestants. The award, \$2000 in cash and a silver trophy valued at \$1000, was for advertising slogans to be flashed on the great Chariot Race sign at Herald Square, New York, for national advertisers.

The following year he won a new model Cadillac automobile offered by the Cadillac company for the owner of an old model of that make who could give the best account of his car.

In October, 1914, he won the \$1000 first prize in the New York Morning Telegraph-National Film Company scenario contest for the best comedy picture.

In May, 1915, he won the Chicago Tribune-New York Globe-American Film Company prize of \$10,000 for the best moving-picture serial, against 19,986 contestants. This serial, "The Diamond From the Sky," was one of the most successful ever produced. It comprised sixty reels and ran thirty weeks.

In 1916 he won the Puck prize for the best humorous story of the year, "Paul, the Piano Mover, or Grand, Square and Upright."

Recently he won the United Cigar Stores Better Service contest purse of \$2500, two of his suggestions being judged the best of all submitted.

He has also won prizes from the New York Herald, Collier's Weekly, and various magazines.

He is credited with having originated the idea of the colored comic supplement, now a feature of most Sunday newspapers, while he was on the New York World, in 1896.

"Who's Who" lists a long array of books and plays by him besides magazine contributions.

These achievements are cited to show that if there is a secret of success in winning idea-prizes, Mr. McCardell must have it. Asked by the editor of THE STUDENT WRITER to explain his "system" for the benefit of other writers, Mr. McCardell responded with the following pungent statement. It will bear reading and rereading, for after all, while it is simple, it expresses a great truth that is unescapable.

### By Roy L. McCardell

**I**N the matter of contesting for prizes, my system, method and manner, call it what you will, is simply to endeavor to give service well worthy of the prize.

When a prize is offered for a literary effort, I endeavor to write a good story or article according to the rules of the contest and with the idea always in mind to give the sort of thing that is desired—the kind of story or article I would deem of interest or value.

In the matter of prize contests for best ideas and suggestions, I first ascertain if those offering the prize are honest in their offer and that the contest is not a press-agent stunt or a scheme that is only of value in the number of gulls that may be interested. This includes easily solved puzzles of all kinds, gift-piano and "free lot" real-estate schemes, and the like.

Such contests are worth no one's while, not even that of the fools who enter them.

But when the contest is promoted by substantial persons or concerns who desire value for the prizes they offer, I first endeavor to secure all the information about these people and these concerns, and then I set my mind upon devising suggestions or ideas that would be of the greatest value to me were I offering prizes for such.

For instance, if a newspaper is offering a prize in connection with a moving-picture story, I endeavor to give them a story that will make a popular picture and at the same time will furnish them an interesting newspaper romance, preferably a continued novelette, which of itself will be of such interest to newspaper readers that it would be worth the prize alone.

When I won the Cadillac automobile, I gave the Cadillac people an account of my old car, arranged as a full-page newspaper advertisement, illustrated with large photographs. This "layout" lettered and ar-



ranged under my supervision by a commercial artist, I sent handsomely framed, and it was displayed at the Chicago Automobile Show that year at the Cadillac exhibit, and was then reproduced as a full-page newspaper advertisement. It was written and illustrated to appeal especially to all prospective buyers of automobiles who were looking for a car that would give them the most satisfaction.

In the recent United Cigar Stores contest, I first made careful inquiries as to what departments or sales were not giving satisfaction, and I devoted most of my attention to suggestions that would improve

or better such departments and such sales.

In the Leaders of the World advertising contest, I studied the products and advertising literature of these thirty-two leading American advertisers.

I endeavor to present my suggestions concisely, emphatically, and neatly type-written and otherwise prepared attractively. I take great pains, endeavor to put in brains, and also expend a reasonable amount of money as well as a good deal of time upon the work I submit. If the prize is worth going after, it is worth going after with every care and attention.

You cannot get something for nothing!

## Locating Your Mine of Material

*From Far-Off Hawaii Comes This Good Advice to Authors,  
Uniting Novelty of Viewpoint With Quaint  
Charm of Expression*

By M. Sing Au

**I**HAVEN'T a thing in my head. This world's darned dry!" So explodes the literary tyro when he is at sea in finding a plot germ for fiction treatment.

That this is a case of erroneous judgment is obvious. The basic truth is that the world abounded with materials; fiction treatment is only a matter of choice—not a choice out of the proverbial three caskets, but out of millions of caskets. The success and popularity of fiction lie in the author's aesthetics in option. And once he becomes acquainted with the fact anent the available supply of fiction material in infinite latitudes, the literary novice is confronting the problems of choice—choice from so vast a mine of material that it bewilders the unwonted mind. Out of the great mass of human experience he must choose his theme and his plot for a complete story.

The literary beginner should bear in mind that plot means "design." Too frequently the beginner makes the gross mistake of striving to invent ingenious and so-called "original" ideas. That there is nothing new under the sun is most cer-

tainly true when applied to fiction material; for "originality" in writing fiction is a matter of "treatment" or "fresh twists" rather than fundamental ideas. If you insisted on "artificial originals," then you were ignorant of the truth that "original" plot ideas had been exhausted hundreds of years ago. What the successful fiction-writers of today are doing is only treating "used" materials with fresh twists. Don't get peevish and balked just because "this world's darned dry!" There is an indefinite supply of treatments that can be used effectively. The truly creative writer holds tenaciously the affirmative attitude; he is sane enough to banish mental laziness; he is continually working twists.

The number of plots that can be derived from a plot source is legion, and plot sources are abundant. I will name some of these sources and essay to hint how a plot can be worked out effectively out of a given source.

The first and largest source is Humanity, the Book of Life. This source requires keen observation, no less important than the detective's acute intellect of induction,

deduction and analysis. The writer is everywhere environed by plots.

Let us walk into the slum precincts. Even such a deteriorated place of humanity has its romance. Take at random that old man, spent with years and toil, with a bag yanked across his back, going at a sluggish gait. Your eyes tell you that he is a specimen of human derelict caught in the flotsam of destiny. It doesn't take the eye of an artist or a trained psychologist to discover the fact that this individual is ultra-needy. Ferret out the striking features. Note the asthenic body, the feeble movement, the emaciated frame from want of nourishment, the trembling hands from excessive labors. Those frail eyes, weakened by age, coupled with sufferance and tolerance from exposure—behind those once lambent, bright, now dull, gray eyes, there lies a story of anger, sorrow, passion, and possibly hate. What is that story? How is this unfortunate man subdued and worn down by circumstance? How does he come to be trapped in such trammels? Is there regeneration, or untoward deterioration?

**N**OW take a clear-faced, blonde girl among the rush of the busy streets. Study her frivolous countenance, her bright blue eyes, her graceful, slender body; take those striking features in collation with those of the old man. Suppose the two characters meet. The young girl may be the old man's daughter, and his degeneration has resulted from the loss of her. And perhaps the girl has a tender heart and saves the old man. And perhaps—a thousand and one twists to that! Humanity beckons. Train your observation.

The second source is the newspaper. There the bizarre, the mild, the "woolly," the humanized—there you can gather your plot germs of all varieties. Every piece of news suggests something; every headline is an embryo of a great story. The newspaper is the mirror of life; it reflects the experience of the world.

Let us take a common headline:

*Huge Amount of Bullion Recovered  
From Sunken Liner*

Not a striking item, but the headline inspires. What an awful sight is a sunken

liner! Who share the fate of the vessel in the watery grave? What about the bullion? Perhaps the bullion marks the fate of a man. What reacts after the bullion is recovered? Behind a mere headline lies a great story. If headlines can inspire, then little pieces of news can be expanded, reconstructed, and built into a story that will sway a sensation in the general public afterward.

**T**HE third source is reading. Reading is the laziest form of imagination, if there be any of the imaginative quality in it. It may lead to subconscious plagiarism; ergo, you must be cautious. Reading, nevertheless, serves to inspire and to broaden your knowledge of life. Across the novel you may find certain passages that will furnish themes and plot germs for your stories. Over essays you may evolve striking titles. Often writers evolve stories merely out of striking titles.

The fairy tales furnish innumerable plot ideas. The Cinderella theme has been worked now and again; the Aladdin stuff is modernized successfully in plays, photodreams, and novels. A most fascinating range of plot ideas, indeed, can be derived from fairy tales. Each story is a source of inspiration; each has a stimulating plot. For instance, modernize "Beauty and the Beast." You may have a heroine fallen into the hands of a Dr. Jekyll-Mr. Hyde type of hero. How does the double-natured man fight out? Which character wins? Fit in the atmosphere. Work your story. Think for yourself; a hint to the conscious mind is sufficient.

The classical stories are rich in suggestive plot ideas. The Iliad and Odyssey are filled with plot germs. The sage Ulysses, the valiant Achilles, the devoted Penelope—these characters can be effectively modernized. Given a set of characters, all that remains of the procedure is to fit these characters into a proper atmosphere and build a suitable plot around them. Remember the formula: Characters give forth incidents and incidents react upon characters. Take the faithful Penelope, for instance. The author may create a young girl waiting for her sweetheart's return from some sort of travel, and evolve a heavy confronting the devotion of the girl, etc. "Mrs. Knollys"

is an achievement of ingenious workmanship, and this character might have been derived from Penelope.

**R**EADING of biographies is a help to writers. The biography is that branch of history that centers upon an individual. Take Lincoln, or Napoleon, or any great man, and modernize him. "The Splendid Hazard," by the famous Harold McGrath, is probably evolved from an inspiration of Napoleon.

History is a proper source. Many good stories have been built out of historical episodes. "The Red Lantern," a Metro movie production, is built on an episode centering on the Chinese Boxer Rebellion.

The Bible has its fertile field. The Old Testament abounds in plot germs; the New Testament is equally rich in story materials. The David-Jonathan attachment, the sagacity of Solomon, and other incidents too numerous to mention are a host of inspirations. In the Book of Proverbs you may find passages that furnish the theme for your story. If you are interested in evolving a didactic, purpose, or moral story, read the Bible intently. A knowledge of literature, philosophy, art, ethics and logic will broaden your outlook and

will prove useful in stirring the creative imagination. The aphorism, the more we learn the more we know how ignorant we are, certainly rings true.

In studying human nature, show some human sympathy in your analysis. He who really knows life must suffer, triumph—and even live with the characters about him. The Book of Life is wide open. You need only open your eyes just as wide.

In all human experience, in all human presentation, in all human drama, in all human story, in all human activity, we can trace the combination of only thirty-six situations. An acquaintance with the fundamental dramatic situations is of intrinsic value.

Concluding, plots are everywhere. The universe is filled with them, of all kinds, of all hues, of all shapes. Take your choice; make it a discreet one. Our purpose is to interpret or mirror life. As the detective eliminates details to produce final effect, so must the writer keep eliminating unnecessary matters until the cream is left.

Plots are at every hand. Think thrice before you act. Don't turn a rose-colored romance into a dull gray realism. Don't write until you have the plot worked, torn down, rebuilt, human-touched again and again in your mental workshop.

## Compel the Muse

Let no sun rise and climb and set again  
But sees from you some product of the pen—  
A little verse to while the time withal,  
A simple tale of things that might befall;

An essay light, in words well chosen, keen,  
A letter of some happenings you've seen;  
A sermon! serious as the dominie,  
Or last, not least, a bran-new recipe.

Something, I pray you, from the mill of thought  
Grind out each day, you really could and ought.  
Agile the mind with cobwebs never dusty,  
Facile the pen with no time to get rusty.

*Heloise M. Hawkins.*



# How He Kills 'em and Why

*A Domestic Picture That Every  
Writer Will Recognize*

By Paul Everman

**PLACE:** Writer's study, a tight, bare little room.

**TIME:** 8 A. M. and the present.

**CHARACTERS:** A feverish writer, a lawn-mower and several bad actors.

**PROPERTIES:** A battered oak desk, a battered mahogany filing cabinet and battered walnut bookshelves. Cluttering the desk are an infirm typewriter, a stack of large envelopes, a crumpled sheet of carbon paper, a huge perforated slab of postage stamps, a scattering of worn books and a baby's rattle.

**WEATHER:** Half-hearted.

**THEME:** Yes.

WRITER seats self at desk, nibbles pensively at his already nibbled finger-nails, swabs out intestine organs of his typewriter, inserts fresh sheet of paper (fresh on one side), and allows his typewriter to take up the burden of completing the last lap of "Cockeye Jessup's Revenge," a gripping tragedy combining adventure, a love-interest, mystery, mordant humor and a punch. The omniscient typewriter responds with this:

*"In poignant despair, Freda Swenborg knelt on the narrow ledge of moss-grown rock and passionately prayed strength from Thor and Odin, the gods of her tawny-headed ancestors. She prayed because she feared, because she was torn by infinite suffering and doubt. For she knew that high on the jagged cliff above her, Teddy Winkelknapp, her handsome, clean-souled lover, was struggling desperately against the superior strength and ruthless treachery of Cockeye Jessup, the terrible trapper. She—"*

At this juncture there floats through the window a soothing strain from Beethoven's "Moonlight Sonata" as played on the Jones lawn-mower by Jimmy Jones, Neighbor Jones's pernicious youngster. WRITER

says things—bad, shocking things; says them angrily and wishes for opportunity and two hundred pounds of muscle to whip Neighbor Jones.

It is now 9:05.

WRITER prays for inspiration and open season on lawn-mowers. Finally the typewriter begins again:

*"—could picture in her mind's eye the two men clawing and surging for supremacy, their taut-muscled bodies looming huge and black against the great sinking sun.*

*"'Ah, help us, Odin and Thor, gods of my fathers!' she prayed despairingly. 'Save my lover, my Ted!'"*

There comes an unwelcome clatter at the door.

MRS. W.—(Rushes in, crying.) "Oh, John—quick! Junior has swallowed a whistle. Oh—oh-h-h-h—"

WRITER rushes out and finds JUNIOR sitting placidly. WRITER messes around with oil and cookies and things. Finally returns to study, breathing deeply.

The time is now 10:21.

WRITER spends indeterminate period in collecting thoughts. Prods typewriter, which resumes fitfully:

*"From the sheer cliff above hurtled a small boulder, dislodged by the fighting men. Down it whirled past Freda, and thudded like a death-blow to the black depths of the chasm below. From Freda came a sickened groan of anguish. She shuddered convulsively and swallowed her terrible brass whistle."*

WRITER.—(Muttering.) That doesn't sound just right. It should be. No, let's see. Swallowed —He—she— Oh, blast it!"

He uses eraser viciously and eliminates

## Dannell's Magazine

*A Magazine for Student Writers,  
Limited to 100 Subscribers.*

**\$10.00 a year, payable in advance**

One short-story and one poem guaranteed publication every three months for each and every subscriber.

All stories and poems published copyrighted, but leave to print extended to magazines and weeklies of national repute.

### A stepping-stone to fame

One complimentary number of **DANNELL'S MAGAZINE** will be mailed each month to all leading magazine editors in the United States.

Books are now open for subscriptions. First issue **DANNELL'S MAGAZINE** December 1, 1922.

**\$10.00** assures you a hearing in literature.

**C. R. DANNELLS**

923 East 7th Street, North, Portland, Oregon.

\$\$\$ \$ \$ \$ \$ \$ \$ \$ \$ \$

**Cash**

**\$ \$ 500 \$ \$**

A second verse is wanted for the popular new waltz ballad, "Harbor of Love," and cash prizes to the amount of \$500 will be paid for the best ones submitted. An equal chance for amateurs or professionals, but of especial interest to new writers because their ideas are new and more likely to win. Send 25c at once for copy of sheet music with details. Someone will win, why not you? Self confidence pays; try it.

Address:

**Gerald B. Hibbard**

2408 W. Kiowa, Colorado Sprngs, Colorado.

### AUTHORS! ATTENTION! TRIANGULAR PRIZE CONTEST

Win a typewriter, writing desk, books, etc. You may win the lucky number. Costs nothing to try—Neat, accurate and prompt typing; revising of Mss. done, melodies arranged. Ask for particulars.

**THE COLUMBIAN TRIANGLE**  
Frankenmuth, Mich.

### THE WEST IS THE BEST

Reliable typing service with carbon copy. Rates: 50c per 1000 words; songs and poems, 2c per line. A trial will convince.

**Margaret Spencer Compton**

2517 N. Madella

Spokane, Wash.

all of last sentence except "she shuddered convulsively."

MRS. W.—(At door.) "It's lunch-time, honey. Twelve fifteen."

WRITER.—(Thickly.) "Ain't got time t'eat. Gotta finish story. Sorry. Junior awri? No, can't stop now. Go 'head."

At twelve fifty-eight, after jumbled thoughts of cliffs and fights and Fredas and lawn-mowers and terrible brass whistles and lemon pie with whipped cream, he stretches wearily and implores his typewriter for action. The machine is gallant and clicks off:

*"From above, the desperate battle seemed to grow more violent. Freda screamed—to no avail. There came a thick, triumphant shout, a startling, tearing crash. Through the air whistled a heavy impotent body, falling, falling, falling. Into the awful void of abyss it hurtled—and then, for a moment, silence.*

*"In a near swoon, Freda collapsed against the ledge. From the abrupt dropping of her heart she knew that her millionaire lover, her handsome Teddy Winkelknapp, was dead! He was gone—gone!"*

COOK.—(Opens door and walks in.) "I got a grievance, sor."

WRITER.—(Agitatedly.) "A grievance? Let's hear it, Thelma. Quick. Very busy."

COOK.—"The man what hauls your garbage, sor, ain't a member of the Garbage-Haulers' Union. I won't worrk where nonunion workers is employed. It's agin' the rules of the Cooks' and Kitchen-Helpers' Guild. Either the garbage man goes, or I go, sor."

WRITER. — (Sighs.) "Very well, Thelma. I'll man the garbage can—I mean I'll can the garbage man. G'by, g'by, g'by."

COOK exits triumphantly.

Time: 2:09 P. M.

WRITER turns wearily to typewriter and again implores aid. Typewriter begins, rather sullenly:

*"Something thudded painfully against Freda's shoulder. She opened her eyes and saw that it was a heavy rope; looked up and saw that it hung from the cliff above,*

saw that Cockeye Jessup, the terrible trapper, was sliding down toward her.

"Ah! to avoid his foul clutching hands! Death before shame!"

"O Jupiter," she prayed, 'show me a way—show me a way!'

"Nearer and nearer came the sliding, twisting trapper. And she saw that he was grinning malevolently."

MRS. W.—(Comes in.) "Here's your mail, dear."

WRITER.—(Turns hopefully.) "Uh—thanks."

He opens mail. Finds three rejected manuscripts and five bills. One acceptance at 9/16 of a cent a word. Snorts and sighs about editors and profiteers and recognition.

MRS. W.—"I'm sorry, dear."

WRITER snorts same more. She beats it.

Time: 3:41.

The Jones lawn-mower again bursts into melody, this time with "Standchen." His eyes sunken and blistering, WRITER turns desperately to typewriter. The machine snarls and clacks in this fashion:

"With theglad start of%a sudden thou.ht, Freda drew 1/2 her splendid body ereck. Her lim silken hancrapt to her tricolette puttees—and' jerkedout the emerald-edged@ poniard that Prince Killiawahoo" of the Lazuli Isles—had givenher; With a triummphany giggle she reised the keen 6 in. weapon and thrust it deep 9/16 in. into hersoft breast., out gushed great b eakers of roeslike blood,—dyeing her buckskin shirt C dyeingthe gray-rocked gowns, dying her; swaying drunkenly, she colapsed. Andher velvety upppey lip twitchedevery so slightly.

"Hulking and and terrible, Cockeye Jessup swunf7down besde her.1/4

"Pshaw, now!" he ejaculeted; for he saw% that Freda Swenbaorg\$was dead; dead,1/2dead."

WRITER.—(Staggers to his feet, muttering:) "Freda, how I envy you."

#### ISN'T IT TRUE?

First Author: "Where did you get the plot for your second novel?"

Second Ditto: "From the film version of my first one."  
Nashville Tennesseean.

### My Work Is Guaranteed

Prompt, efficient, and unexcelled service in the **CRITICISM, REVISING** and **TYPING** of short stories, photo-plays, poems, song lyrics or any other literary material.

Write for full information, or submit manuscripts for estimate without obligation to you.

**ASK FOR MY UNIQUE PLAN BY WHICH YOU MAY SECURE SERVICE FREE.**

**W. E. POINDEXTER,**

3638 Bellefontaine, Kansas City, Mo.

### THE WRITER'S MONTHLY

Edited by J. BERG ESENWEIN

A Magazine of Real Help for all Who Write

MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the very nature of the work it must be done in solitude, it seems to me that a magazine coming in once a month is like hand-shakes from a fellow craftsman."

Single copies 25 cents

\$3.00 a year

Write for special offers

**THE WRITER'S MONTHLY, Dept. 63**  
Springfield, Mass.

Unquestionably One of the Most Practical and Inspiring Books on Authorship.

### Helps for Student Writers

By WILLARD E. HAWKINS

Editor of THE STUDENT WRITER

An illuminating study of literary technique. A mine of information for the fiction writer.

The chapters on plot-building, viewpoint, style, unity, suspense, and characterization contain hints that writers will search for vainly in other text-books.

Willard Price, prominent editor, wrote to the author: "Richard Harding Davis's first rule in war correspondence was, 'Use similes that the man at home can understand.' You evidently have the same idea. You take the popularly unknown abstract principles of fiction and by comparing them with known things, such as lenses, eggshells, precipices, and snow-banks, you make the essentials of technique ridiculously easy to understand. Congratulations on your gift of clarity."

**\$1.50 Postpaid**

(Included at \$1.00 with subscription orders for THE STUDENT WRITER for two years or more)

**THE STUDENT WRITER PRESS**

1835 Champa Street, - Denver, Colo.



## Classified Announcements

*Rate, 30 cents a line, payable in advance. Eight words to the line. Six months in advance for the cost of five single insertions.*

**A NEW AND DISTINCTIVE SERVICE BUREAU.** For one dollar we supply material, information, or clippings on any known subject. Back number magazines, books on any subject, fiction, adventure, technical, industrial, engineering, scientific. If you want a certain book write me. Genealogies, National, State, Town and family histories. Heraldry. Guaranteed genuine autographs and signatures of notables. Buy our "Little Dollar Plot-germs" for fiction, adventure, detective or occult stories, two to five hundred words each, they are very popular. Helpful, constructive criticism, revising and Ms. typing with as many copies as you wish. Legal advice. Write us for anything you want. We market fiction of all kinds. Ask for rates. Twenty expert typists, editors, readers, critics at your service. **HOOSICK I. P. BUREAU, Box 679, Hoosick Falls, N. Y.**

**MANUSCRIPTS TYPED.** 5c per 100 words, with carbon copy. **Agnes C. Holm, 516 Quincy Building, Denver, Colo.**

**BOOK MSS. WANTED. AUTHORS:** Submit your Book Ms., even if already seen by others. New writers wanted. **DORRANCE & Co., Publishers, 308-310 Walnut St., Phila., Pa.**

**MANUSCRIPTS SATISFACTORILY TYPED** and revised. Send for Rates. **HAWORTH TYPING SERVICE, 1237 Real Estate Trust Building, Philadelphia, Pa.**

**AUTHORS!** Try us for good work! Typing, errors corrected, 50c per thousand words, poems 2c per line. The best is the cheapest. **WRITER'S MANUSCRIPT SERVICE, Box 587, Austin, Texas.**

**TRY THIS!** Send your Story-Idea—200 words. I suggest plot, incidents, characters, title, markets—complete Working Synopsis. Enclose dollar with Story-Idea. Also stories criticised, revised. Five cents each 100 words. **GEORGE POTTER, 222 N. Beacon St., Hartford, Conn.**

**SHORT STORIES, PHOTOPLOTS criticised.** 50c thousand words. Send self-addressed stamped envelope with manuscript. **JACK BILLS, Box 325, Niagara Falls, N. Y.**

**WRITERS!** Out of ideas? **PLOT-CRAFT**, our practical plot encyclopedia, will locate your mine of materials. 25c. **K. F. LUNG, Kilauea, Kauai, Territory Hawaii.**

**AUTHORS, ATTENTION.** Five cash prizes of \$25 awarded each month for best Ms. submitted to be revised and typed at 60 cents per 1000 words. All work guaranteed. Prompt service. **ELMER WHITTAKER, Box 34, Segreganset, Mass.**

**LET ME ILLUSTRATE** your manuscript and help its sale! Drawings and designs for any type of article, story or poem. **LAWRENCE ROBBINS, Harwich, Mass.**

**THE WAY INTO PRINT**—A dozen practical, helpful articles by men who have found the way. Price 25 cents; and catalogue of 20 other valuable books for writers. **JAMES KNAPP REEVE, publisher, Franklin, Ohio.**

**EXPERT TYPING,** 4c per 100 words, with carbon copy. Minor errors corrected. Pleasing appearance will attract publishers' attention to manuscript. Photoplays not accepted. **MRS. O. WARRENTIEN, 1523 Oakwood Ave., Des Plaines, Ill.**

**CORRECT TYPING**—Manuscripts 40c per thousand words, poems 2c a line, including one carbon copy. **ANNA M. AMBLER, Compton, California.**

**MULTIPLEX HAMMOND,** latest model, used six months, unusually good condition, goes to first money order for \$70—paid \$110.00. **F. DAVIS, Box 596, St. Joseph, Mo.**

**MANUSCRIPTS NOT TYPEWRITTEN** are wanted for publication. Submit Ms. to **LITERARY SERVICE, Ms. Dept., Amherst, Ohio.**

**SEND ME YOUR MANUSCRIPT** and 30c. I will suggest twelve live markets. **WESLEY SWANSON, Chesterton, Ind.**

**AMATEUR SONG WRITERS, Attention!** Get wise, any information regarding song-writing, 50 cents in coin. Play safe. Consult **FRANK MILLER, Song Writer. Best of references. Box 911, LeRoy, N. Y.**

**THE MAROLF SCHOOL OF SONG-CRAFT.** Twenty years of special study and preparation. Choice of ten courses. Send \$1 for enrollment in Elementary Course, First Lesson, Complete Typewritten Analysis, and Next Assignment. Address **LOUIS C. MAROLF, M. A., Author of "The Wooing of Quimby's Daughters and Other Poems," Box 181, Wilton Junction, Iowa.**

**SEND STORIES, novels, etc.** Sell on commission. Typing 35c M. words. Verse 2c line. Carbon included. See me first. **C. B. MCCRAY, Elm Grove, W. Va.**

**MANUSCRIPTS TYPED** and corrected; rates below competition; detailed information free, on request. **Box 231, Gretna, La.**

**Attractive Rubber Stamp \$1**  
With Your Name and Address.  
Inking Pad included free. For only

Just the thing for writers to mark their outgoing and return envelopes. Gives neatness and accuracy. Sent postpaid for \$1.

**Aurora Rubber Stamp Works, Aurora, Ill.**

## THUMB-NAIL CRITICISMS

AT  
PIN-  
POINT  
PRICES

Many want advice on their manuscripts, but don't care to pay the rates demanded by most professional critics for extended service. My thumb-nail criticisms—the only ones of their kind—will meet their needs.

I read your story, photoplay, article, poem—write an opinion on its salability, outstanding faults, and good features, and give a good list of probable markets.

Brief—yes, but to the point. Some say my few-word flashes are more illuminating than pages.

Example of a thumb-nail criticism:

Dear —:

Your story begins enticingly and reads well, but the conclusion is disappointing. Remedy this by showing how Dykman took the news of his rival's promotion. Page five—note lapse of viewpoint. Plot, fairly original. Character drawing, good, especially the hero. Punctuation, careless.

Markets: Blue Book, 36 So. State St., Chicago; Top Notch, 79 7th Ave., New York; Double Dealer, 204 Baronne St., New Orleans; Brief Stories, 805 Drexel Bldg., Chicago; Leslie's, 627 W. 43d St., New York; Black Mask, 25 W. 45th St., New York; Chicago Ledger, 500 N. Dearborn St., Chicago.

By all means reserve the motion picture rights. The story has good movie points.

Yours, **TOM THUMB, JR.**

**Rate, Each Ms.—25c a thousand words; 10c a thousand above 10,000.**

I may give just the help you need. It will cost you next to nothing to find out.

**RETURN-MAIL SERVICE**

Enclose self-addressed envelope, return postage fully prepaid. Send manuscript with coin, bill, or money order, to—

**TOM THUMB, JR.**

**P. O. Box 2112.**

**Denver, Colo.**

# The Barrel

## Out of Which Anything May Tumble

### WHAT THE MYSTERY WRITER DOES WITH HIS CHARACTERS

THE article dealing with Herman Landon and his methods as a writer of mystery yarns, in the September STUDENT WRITER, closed with an interesting incident descriptive of his way of searching for story material, and the statement: "I beat a hasty retreat when the train pulled in at the station, embarrassed but victorious. I had found my characters."

To several readers this conclusion seemed incomplete. They want to know, "What does he do with a character when he has found one?"

The editor has induced the author of the Landon article to add a few words which will answer this question. The author says:

"ALTHOUGH the reverse method is employed by many writers, Landon usually fits character to plot. A character seldom suggests a plot to him, but a preconceived plot suggests a certain type of character. Knowing what this character must be like in order to serve the purpose of his story, he casts about until he finds one. He believes this is the logical way of constructing a mystery yarn, since this kind of story consists mainly of external complications in which the motive usually is the only factor that is a direct outgrowth of character.

"Often the principal character in his stories is a creature of accident. When he wrote the first Gray Phantom story some four or five years ago, all he had in mind was to write a thrilling tale suggested by a news item about the disappearance of the Russian crown jewels. He had no idea then that the Phantom was to live through some ten or twelve novelettes and several serials, and he merely constructed a character big and enterprising enough to fill the role. Later, when his readers began to clamor for more Phantom stories, he gradually amplified his central character, but even now Landon considers the Phantom subordinate to the action of the tales in which he appears. That his readers do not agree with him is one of the humorous things that enter into a writer's life.

"Another of the characters which Landon has made popular is the Benevolent Picaroon, who so far has supplied the thrills for eight or nine novelettes published in *Detective Story Magazine*. In these stories the action is not so complicated as in the Phantom yarns, and consequently he took more pains with his character. Unlike the Phantom, the Picaroon is not drawn from life, but is a composite creation consisting of an intrinsically likable personality who has been invested with all the romantic glamour of a modern Robin Hood. Perhaps the unusual and euphonious name of this character has as much to do with his success as anything else. Landon confessed to me that he

searched several dictionaries and books of synonyms before he found a satisfactory synonym for 'rogue.' If he has accomplished no other lasting good, he will have taught several hundred thousand people the meaning of 'Picaroon.'"

\* \* \* \* \*

### COOP REVIVES DAYS OF '59

IT isn't given to every author to see his imaginary conceptions come to life. Courtney Ryley Cooper, the subject of an interesting sketch in the September STUDENT WRITER, enjoyed this experience recently at his home in Idaho Springs, Colo.

He conceived the idea of celebrating the anniversary of the discovery of gold in 1859 in that mountain spot, by getting the whole town to revert in dress, manner and custom to the days of '59. The townspeople, swayed by his enthusiasm, entered spiritedly into the affair. During the three days of the celebration, the men appeared on the streets garbed in red shirts and other miners' paraphernalia. The feminine population donned hoop skirts and pantalettes.

Main street was converted at great labor to a stretch of log-cabin fronts. There were actual gambling-halls, replicas of the old dance-halls and saloons, and even a "lynching" affair was staged in the public square. Thousands of visitors flocked to the town to witness the unique entertainment.

\* \* \* \* \*

### LESSONS FROM REJECTIONS

BY considering carefully my rejection slips and letters, and "reading between the lines," I have come to be fairly well acquainted with the needs of many magazines. Some authors disgustingly tear up a rejection announcement as soon as it falls from a returned manuscript. How much better it is to file the statement away for future reference as to the needs or peculiarities of that particular magazine or editor.

Here's a tip from *Collier's*: "Your article is certainly interesting, but *Collier's* confines itself pretty well to the United States."

Also: "Commercial articles based on trade statistics are a little outside our field."

And another: "I am sorry we are not in the market now for material of this length (20,000 words)."

Later: "Not this either. It is for one thing too short (1500 words) in length for *Collier's*, and for another it's rather short in appeal. The plot holds interest well enough, but the heroine I think falls just a trifle off that requisite."

From *Review of Reviews*: "Political situations have brought about an intense pressure on our space, and it would not be possible to publish your article at this time."

McCall's says: "Yours is not sufficiently a woman's story or sufficiently a story of general interest to do for McCall circulation."

## Story Writing Taught

### SHORT STORIES CRITICISED AND SOLD

*Short story manuscripts are examined without charge. You may send your stories now for a prompt reading and a frank report.*

## Harry McGregor

6459 Hillegass

Oakland, California

#### OPINIONS OF WRITERS

"I have sold to METROPOLITAN MAGAZINE the story, \_\_\_\_\_, which you criticised for me. Here's how!"

"As I am one of your pupils I know you will be pleased with the following telegram which I have just received: 'Your manuscript, \_\_\_\_\_, wins grand prize of one thousand dollars payable October fifteenth per rules of contest.'"

"Just had a story accepted by SUNSET."

"In March three of my stories appeared."

"Your criticism of 'The Marsh' is worth \$500 to me."

**SUCCESS** for you as a Writer depends upon the knowledge of the one Great Secret of Literary Creation. Permit us to reveal it to you **FREE**. Write **NOW**. Ilex Publishers, 1009-A North Western Avenue, Los Angeles, Calif.

## A New Student Writer Service

In response to many requests by those employing The Student Writer criticism service and by others, The Student Writer has established a reliable

#### MANUSCRIPT SELLING AGENCY

Each manuscript submitted to the agency must be accompanied by a reading fee of \$1.00 for the first 5000 words, 20 cents for each thousand words additional.

This service does not claim to have any mysterious influence with editors nor to guarantee the sale of a Ms. It does have a closer knowledge of the immediate market needs than most writers. It guarantees only to devote honest and intelligent effort to selling manuscripts accepted for that purpose, as promptly as possible to the best markets available.

The reading fee entitles the writer to a brief opinion on his manuscript if it is not accepted for marketing. This service will attempt to market only short-stories, novels and articles which are considered likely to sell. For selling a Ms. 15 per cent of the amount paid by the magazine is charged; minimum commission, \$3.00.

Address: AGENCY DEPARTMENT, The Student Writer, 1835 Champa Street, Denver, Colo.

Regarding another: "There was not sufficient man-and-woman love interest, which is what we are looking for just now in the way of fiction."

Statement by the Managing Editor of *Adventure*: "We find our readers have an especial welcome for adventure stories of the outdoor type that are entirely devoid of sentimentalism or women interest."

*Travel*: "These night stories are very difficult to adapt to such a magazine as this, as they are pretty much all confined to the same method of treatment and the same general street, theater, and dance-hall depiction."

Likewise from *Travel*: "Your article is purely descriptive of the surface life which any tourist would observe in passing. We must have more intimate descriptions of life and activity."

*World Traveler*: "Our field is mostly outside this country. It is the personal angle of the traveler that appeals to us."

This is *Asia's* criticism of a contribution: "Without any sufficiently human reactions to relieve a certain monotony." Other articles regarding a place in the Orient were rejected because: "They lack a certain sharp defined interest and distinction that would be necessary. So much has been written about this country that new articles must have unusual charm and material to interest the reading public."

*The Ladies' Home Journal* is "not in the market for articles on the Orient."

Valuable hints from *Sunset* include: "We prefer Western settings. But if a story is a real thriller we do not care where the scene is laid."

"We are trying hard to live down the charge that we are specifically a San Francisco and generally a California magazine, the truth being that we are endeavoring to reflect the life of the Far West in our pages."

"Unfortunately, in our judgment your thriller is not thrilling enough. You violate the first principle of the art of story writing by your failure to provide an element of suspense on the first page. Your story starts with description and



## *A New and Complete Text-book on Photoplay Writing* **Modern Photoplay Writing---Its Craftsmanship**

By Howard T. Dimick

**THE BEST BOOK of Instruction on Photoplay Writing Yet Published.**

A book for the beginner in photoplay writing, and also for the successful worker who is already selling his scenarios; for the first, it teaches the primary steps, and each successive step up to the completed play; for the latter there are new lessons in technique, in the use of material, problems of the play, and in the business management and selling of his work.

The price is less than the criticism or revision of an ordinary scenario would cost, and is helpful not only for a single piece of work, but for every undertaking that one may make in this line of production.

The author was early attracted to the photoplay field, and wrote and sold scenarios to many of the prominent producers. Wrote articles on scenario work, and acted as critic for other writers. Conducted a photoplay department in a dramatic paper and contributed to various photoplay magazines. Employed by various actors to adapt novels to scenario form. Has continued his own work in the writing of scenarios.

Includes a graded series of exercises, beginning with analysis and proceeding to creative writing of invaluable aid to the intelligent aspirant.

Also, a complete sample scenario of 7,500 words, and various synopses. Refers to many photoplays and stories that may be studied as object lessons.

**350 pages, 27 chapters. Cloth. Price \$3.00.**

**THE STUDENT WRITER PRESS**

**1835 Champa Street, Denver, Colo.**

*The help given by this work could not be secured through any course of lessons at ten times the price of the book.*

creeps on in a descriptive manner until page 10 when the plot just begins. But there is really nothing in the first ten pages to *hold the reader's interest or make him conscious there is a plot at all.*

*E. B. Cannon Smith.*

\* \* \*

### **DON'T GIVE UP**

**T**HERE'S a market for every really good piece of writing. If your story is a good story it will sell, somewhere, sometime. Just keep it traveling—and not travel-worn. Material unsuited to one publication will be taken by another. A certain book was turned down by magazine after magazine. But the author had faith in her work, and persevered in mailing it out. At last it was handled by a professional reader who remembered having rejected it *three years* previously. However, he was now with an entirely different kind of magazine—and he accepted the novel. It made an instantaneous hit, and proved one of the sensations of publishing history. It was "Pollyanna"!

*E. C. S.*

\* \* \*

### **EDITOR OF "THE AMERICAN" DEFINES MYSTERY**

**I**N a letter written recently to a young writer, John M. Siddall, editor of *The American Magazine*, says: "A mystery story in order to get across with a wallop should have the reader sitting on the edge of his chair all the way through."

### **WANTED**

The writing fraternity to become acquainted with our unexcelled typing, revision, and critical service. **MARKETS FREE**

### **LITERARY SERVICE BUREAU**

30 Deadrick Bldg., Knoxville, Tennessee

*"Highly pleased"—verdict of clients.*

**\$200.00**

**FREE**

**\$200.00**

**Nineteen Prizes—Three Each Month**

Your manuscript typed at our reasonable rates automatically enters it in the contest. October winners will receive money November 15.

**RM 60.**

**WRITERS WORKSHOP**

**4838 N.**

**Seeley Ave., Chicago, Ill.**

Each time you patronize a Student Writer advertiser, mentioning where you saw his advertisement, you are directly helping the magazine to prosper and to give you better service.

### **THE AUTHOR**

(Organ of the Incorporated Society of Authors, Playwrights and Composers.)

Contains articles dealing with the marketing of Literary, Dramatic and Musical Property.

Published quarterly. *Subscriptions 4/6 a year.*

**1 Central Building, Westminster,  
London, S. W. 1.**

## "THE FICTION BUSINESS IS GREAT!"

"Got home dead tired last night, picked it up, and finished it before I laid it down.

"Critics may say that most of it is old stuff—but it is old stuff in a new way, in Bedford-Jones' own inimitable style.

"All in all, I must confess it the most inspirational textbook on fiction writing—or commercial writing as he calls it—I have ever read. The chapters on 'Pitfalls' and 'Prices Paid for Fiction' alone are worth many times the price of the volume.

"If there are any other books on the list of THE STUDENT WRITER PRESS of this standard, please let me have them as soon as possible.

"Yours,  
"Buffalo, New York." "FRANCIS F. GREGORY.

The above letter is merely typical of the kind we have been receiving almost daily from purchasers of

## The Fiction Business

By H. BEDFORD-JONES

You'll find stories and novels by H. Bedford-Jones in half a dozen big magazines on the stands today. His fictional output is close to a million words a year. How he does it is frankly explained in his new book, THE FICTION BUSINESS, of which The Student Writer has taken over the publication rights.

ART COVERS

\$1.00 POSTPAID

*If you haven't this book on your shelves, ORDER IT NOW*

### ATTRACTIVE COMBINATION OFFERS

THE FICTION BUSINESS (\$1.00) with a year's subscription to The Student Writer (\$1.50) .....\$2.25  
—with a copy of Helps for Student Writers (\$1.50) .....\$2.25

—with two years' subscription (\$3.00).....\$3.50  
—with a year's subscription and copy of Helps (\$3.00) .....\$3.50  
—with a nine months' trial subscription (\$1.00) .....\$1.50

THE STUDENT WRITER PRESS, 1835 Champa Street, Denver, Colo.

## Is It Practical? Will It Help Me?

Just glance over the table of contents and remember that the book was written by a man who has made a big success at writing.

### TABLE OF CONTENTS

- I. "Can I Write Stories?"
- II. Going About It.
- III. The Amateur's Chance.
- IV. What To Write.
- V. Doing the Work.
- VI. Plot.
- VII. The Deadly Sin.
- VIII. Story Construction—1.
- IX. Story Construction—2.
- X. Re-writing.
- XI. Your Manuscript.
- XII. The Fiction Market.
- XIII. Pitfalls.
- XIV. Honesty and Suggestion.
- XV. Something New About the Booklength.
- XVI. Hack Writing.
- XVII. Are Editors Human?
- XVIII. Material.
- XIX. Literature.
- XX. Prices Paid for Fiction.
- XXI. Trade Names.
- XXII. Costs and Language.
- XXIII. New York.

UNKNOWN AUTHORS should read The New Pen, the new and only magazine devoted to the publishing of new writers' work and criticism of it. Short stories, poems and plays that were rejected by all other magazine editors, if they possess any merit at all, will be given a chance to see the light of day without remuneration. The New Pen aims to be the practice-book for the very beginner in the literary field. Send for sample copy before submitting material. THE NEW PEN, 216 East 14th St., New York

## STUDY THE KIND OF VERSE EDITORS WANT!

For one dollar I will send you a 32-page book of verse, and a lesson in Versification worth many times the price.

Chilton Chase,  
1410 N. 24th Street, Birmingham, Alabama.

## ADDRESSES AND ORATIONS

prepared for students, club women and others by a writer who was formerly one of the editors of the World To-Day magazine; also theses work done. Estimates furnished.

EUGENE PARSONS,  
Care of The Student Writer,  
1835 Champa Street, Denver Colorado.

## WRITERS!

Let us type your work.  
Prices right.

## RAHR TYPING SERVICE

1314 Main Street Wheeling, W. Va.

## TYPEWRITERS

Remingtons, Underwoods, Royals, L. C. Smiths, and Monarchs rented, sold, and exchanged. Will sell on easy monthly payments of only \$4.00 per month. Free course in touch typewriting with each typewriter. Free Scholarship and full particulars, address

CARNEGIE COLLEGE, Rogers, Ohio.

## AUTHORS, WRITERS, COMPOSERS

Manuscripts Typed .....50c per 1000 Words  
Songs and Poems.....2c per Line  
Including minor corrections and Carbon Copy  
Correct Form, Neatness and Accuracy Assured

Authors' & Writers' Service Bureau  
1681 LAWRENCE AVE. DETROIT, MICH.

# "The Boathouse Mystery"

*Wit-Sharpener for September Brings Out Some Excellent Detective Ability on the Part of Contestants; Sport Story Problem Offered for October*

CONTESTANTS this month proved themselves pretty good detectives and offered a wide assortment of solutions for the murder-mystery problem.

Many solutions, however, had to be barred from the contest because they merely explained the problem offered, instead of continuing or developing it as a story. Underground passageways, secret panels, and trick death-bringing machines stood little chance against more probable and simple explanations of the mystery. Many editors disapprove of stories in which a woman is found guilty of murder; this was taken into consideration in judging the solutions.

The problem for September follows:

Redfern Tully is found apparently murdered in the boathouse near the country home of the Masons, where he has been attending a house-party. Guests saw Tully enter the boathouse, and half an hour later some of them, finding the doors locked on the inside, broke in and discovered him dead. The gardener, who also saw Tully enter and was in view of the boathouse during the next half-hour, is positive that no one else entered. The boathouse has no windows, and only the one set of doors. A bullet-hole in Tully's breast indicates how he was killed, but the absence of a gun precludes the suicide theory. Investigation reveals that Tully and John Mason were engaged to a notorious coquette, Louise Marlowe. A maid, Mary Briggs, maintains that Tully had asked her to marry him. However, Mason, Louise, and the maid were within the Mason home during the fatal half-hour. . . .

First prize was won by Mrs. J. W. Crill, of 4446 Finley Avenue, Los Angeles, Calif. Her solution was considered good because the mystery was kept hidden until the last, and the suspected persons were proved not guilty. This latter device is usually a good method to follow in detective fiction.

## First Prize Winner.

Investigation reveals that Tully, a notorious character, has been playing fast and loose with pretty Mary Briggs. The gardener is Mary's uncle, and detectives build up a strong case against him, with revenge as the motive. His gun is found, and the bullet found in Tully's body is undoubtedly from its empty chamber. The gun had been hastily buried in the woods.

Louise is shocked and sobered by the tragedy. She is the only one who believes in the poor old man's innocence. She sets to work to unearth the real criminal, and using her woman's intuition, recalls how each member of the house party re-

acted to the first news of the murder. She analyzes the first reactions of each. Allowing for the natural horror of a child, Roy, the host's eleven-year-old son, had acted the most peculiarly. Louise visited him at his boarding-house and found him ill and almost mentally distraught.

Finally she got from him the truth. Roy had taken the gardener's gun without permission and gone hunting on the afternoon of the shooting. He had spent a gleeful half hour.

Tully, waiting for Mary, with whom he had a prearranged engagement, grew impatient waiting, and stepped to the boathouse door to look for her. Just at that instant a wild shot from Roy's gun struck Tully in the lungs. He reeled inside in his death agony, and the heavy boathouse doors had swung to and automatically locked after him. The gardener, busy with pruning-shears, had not from his stooping position seen this bit of pantomime, and his deaf old ears, if they registered the shot at all, had not warned him of tragedy. There was always shooting to be faintly heard from the nearby gun club.

Roy had feared himself a murderer, but abject terror had kept him silent. He was exonerated, and the gardener freed at the eleventh hour. Louise, cured of her flirtatious nature, marries John Mason, the plodder.

Second prize was awarded to Bernice Bell, 5326 Keystone Place, Seattle, Wash. Her development of the solution is good and has an unexpected denouement.

## Second Prize Winner.

While the guests of the house party are speculating over the mysterious death of Tully, Louise adds to the excitement by announcing that her diamond brooch is missing. This leads to the discovery that there has been a wholesale robbery.

At the time the call is placed for the coroner, the alarm of the robbery is transmitted to the police and upon arriving they ask to interview those who last saw Tully alive. This request reveals the disappearance of the gardener. A search for him is started.

An examination of Tully's clothes is made and in his pockets are found the missing jewels.

The gardener is found and brought back to the Mason home. He refuses to explain his sudden departure and because of his peculiar actions is arrested and taken to police headquarters. There he is recognized as a notorious criminal and escaped convict.

He confesses that he and Tully were working the job together. Tully doing the "Soup and Fish," and he the outside work. According to his story Tully flirted with Louise to become acquainted with her friends and he made ardent love to Mary, the maid, as the safest bribe he could offer.



Mary's knowledge of the habits and belongings of the guests was his for the asking.

The gardener and Tully had planned to escape in the motor boat of the Masons and according to appointment he followed Tully into the boathouse. "We quarrelled and I shot him. He sprang at me and pushed me into the water backwards. I crawled up onto the float and found that the doors were locked on the inside. Then I heard a groan and a thud and I knew he was dead. You'll find my gun on the bottom of the lake in front of the boathouse."

Needless to say, Louise is chagrined over her flirtation with a thief and is cured of promiscuous love affairs.

William J. Ladd, of West Burke, Vt., won third prize. His solution is interesting and unexpected.

#### Third Prize Winner.

Anthony Jerrold, nephew of the dead man, dis-

covers in the course of a secret investigation, that Mary Briggs is wanted by the police in a distant city. Confronted with this fact Mary confesses that John Mason gave her one thousand dollars for making the statement that Tully had asked her hand in marriage. Furthermore, she declares that Tully and Mason had quarrelled over Louise Marlowe that afternoon. Also that Mason had threatened to shoot Tully if the latter did not leave his premises at once.

Jerrold presents his evidence and accuses Mason of murder. Mason produces an absolute alibi.

At this point Jerrold learns through the stable boy that Tully and Louise Marlowe were seen in the shrubbery, near the boathouse, about an hour before the discovery of the tragedy.

A search of the shrubbery discloses a revolver from which a single shot has been fired. The gun is found to belong to Tully. Jerrold goes to Louise Marlowe. Here is her story:

"Tully asked me to meet him at 3:30. I kept the appointment. He said he was going away and wished me to go with him. I refused. He became angry and tried to compel me. We struggled and his gun, with which he had tried to frighten me, exploded and the ball lodged in his breast. He did not think himself badly hurt. He begged me not to raise an alarm. I agreed and started to return to the house. I watched him enter the boathouse and close the door. After that I thought no more about it until the body was found. Then I feared to confess. I did not wish to be accused of murder. That's all."

A problem for a "sport" story is offered this month.

#### WIT-SHARPENER FOR OCTOBER

Jerry Mandall, coach of the Stilson College football team, is preparing his team for the final and most important game of the season, the contest with Bronner College. He is particularly anxious to win, for the rival coach is also his rival for the hand of Elise Porter. Bronner has not lost a game and its wonderful team is intact for the crucial game. A week before the game, three of Coach Mandall's best players, including "Rickey" Morton, star quarterback, mysteriously quit the team. Rickey, whom Jerry called his friend, refuses to give an explanation. The morale of the Stilson team is completely broken. Five days before the big game, only six regular-team men and one squad of substitutes report for practice. Jerry learns that some of the players are betting against their own team.

**PROBLEM:** In not to exceed 300 words, work out this plot situation to an effective conclusion.

For the best development submitted a prize of \$5.00 will be given; for the second best, a prize of \$3.00, and for the third best a prize of \$2.00. Winning outlines will be published next month.

**CONDITIONS:** The plot outline as completed must contain not more than 300 words, exclusive of the original problem. The outline must be legibly typed or written. It will be returned only by special request, when accompanied by stamped envelope for that purpose.

Manuscripts must be received by the 15th of the month for which the contest is dated. Address Contest Editor, THE STUDENT WRITER, 1835 Champa Street, Denver, Colo.

### THE WRITER'S MODERN NECESSITY

Floyd Dell was able to write "Moon Calf" and "Briary Bush," two very successful novels, only after he had been psycho-analyzed. You should be able to work with added energy and ability after being "psyched."

Write for FREE copy of THE WRITER'S PSYCHO-ANALYTICAL TEST.

Miss E. M. W. wrote: "Many sincere thanks for your very good analysis. What you say is very true. It is my own self and my fears which have prevented my advancement in writing. But now I shall be able to write."

**RALPH E. LOCKE, PSYCHOLOGIST**

P. O. Box 1115, Denver, Colorado

### MANUSCRIPTS COPIED

Send your manuscripts to me and I will typewrite them ready for the editor. All kinds of copy work neatly and correctly done. Write for terms.

G. CALDWELL, Box 307, Walsenburg, Colo.

### AUTHORS EXCHANGE

Room 215, Kellogg Bldg.

1416 F Street N. W., Washington, D. C.

Manuscripts revised, typed and marketed.

Expert advice and criticism.

Library Research.

Submit Mss. No reading fee.

MANUSCRIPTS TYPED, promptly and neatly in a manner that is sure to please you. 50c per 1000 words. Return postage paid.

**ARTHUR J. LABELL**

5800 Calumet Ave., Chicago, Ill.

## The Sportsmen's Magazines

(Continued from Page 3)

*Fur News and Outdoor World*, 370 Seventh Avenue, New York, R. K. Wood, editor, writes: "We use articles and an occasional story of interest to trappers, hunters, fishermen, and practical sportsmen. These should have to do with sports in North America. Descriptive narratives of trapping and hunting trips are especially desired. Genre photographs are preferred; otherwise, pictures should illustrate some particular article of outdoor equipment or a point in an article. Models should be genuine outdoorsmen and should not be obviously posed. If photographs are both artistic and instructive, besides being technically good enough to reproduce in half-tone, they are most desirable. Cover photographs must be vertical compositions, preferably printed on 8 by 10 paper that will take retouching (semi-matte advised) and must feature a particularly interesting subject or a striking composition. Photographs are paid for on acceptance at rates from one to five dollars each. Our usual method is to pay for text matter promptly on publication. This rule obtains for the reason that we have several staff writers."

*Hunter-Trader-Trapper*, Columbus, Ohio, covers a variety of subjects, specializing on trapping and the treatment of furs. Stories of successful hunts, particularly where dogs figure prominently, are usually welcome—also, personal experiences in the raising of small stock, like rabbits, cavies, etc., and plant-culture. Rates are low, but payment comes promptly on acceptance.

*Sports Afield*, 542 South Dearborn Street, Chicago, is paying for very little of its contents.

*National Sportsman*, 75 Federal Street, Boston, frequently pays for manuscripts in subscriptions. Some other arrangements might be made for a particularly desirable contribution. The magazine consists mainly of informal, heart-to-heart talks between sportsmen.

*Hounds & Hunting*, Decatur, Ill., is just what its name implies. The beagle hound is featured, though foxhounds and other dogs are much discussed. Rates are very low.

Others of the sportsmen's magazines which pay little or nothing are: *Pacific Outdoors*, San Francisco; *Michigan Sportsman*, Detroit, Mich., and *Red Ranger*, Rushville, Mo.—Fox-hunting stories. *Rod and Gun in Canada*, Woodstock, Ont., and *Motor Sport*, Winnipeg, are said to pay for contributions.

*The Athletic World*, Columbus, Ohio, is now in bankruptcy, according to a letter from Geo. E. Landis, trustee, to a contributor.

*Sporting Life*, "America's National Sports Weekly," Keith Building, Philadelphia, is the official organ for the Sporting Writers' Association, and is in a favorable position to get the best of what it wants. Consequently, the "outside contributor" has to send something of unusual merit to gain consideration.

## TEXT BOOKS FOR WRITERS

I earnestly recommend to all FICTION WRITERS who desire to qualify themselves for work that will command the attention of discriminating editors the following books dealing with the THEORY and PRACTICE of Fiction Writing:

*The Technique of Fiction Writing*—  
Dowst .....Price \$1.75

*THE AMERICAN SHORT STORY*—  
Lieberman .....Price 1.20

*THE WRITER'S BOOK*.....Price 2.50

*THE 36 DRAMATIC SITUATIONS* .....Price 1.50

*HOW TO WRITE A SHORT STORY*—  
Quirk .....Price .65

And every writer should have a *MANUSCRIPT RECORD* .....Price .70

Ask for catalogue for more detailed description of above, and other helpful books for writers.

An Important Book for Every Writer

## The New 1001 Places to Sell Manuscripts

1922 Edition Price \$2.50

Compiled by James Knapp Reeve and Agnes M. Reeve

For every writer who would keep informed regarding the market for manuscripts.

Pertinent, exact information about markets for short stories, articles, essays, plays, post-card sentiments and mottoes, vaudeville sketches, plays, photographs, ideas, songs, humor.

More than 100 publications named that use poetry. More than 200 markets for short fiction are named, and their requirements specifically shown.

Special articles upon Verse 'writing,' and Trade Press work.

A very full list of Trade Journals and their needs. Departments explaining Juvenile, Religious, and Agricultural markets; Book Publishers; House Organs.

\*JAMES KNAPP REEVE, PUBLISHER,  
Franklin, Ohio.

\*Founder of The Editor.

## The Editor Literary Bureau

Criticism and Revision  
of Manuscripts

For more than twenty years this organization has been helping writers to perfect and make salable their work. It was begun by Mr. James Knapp Reeve, who for more than half this period had it under his exclusive direction. Mr. Reeve has now resumed this work and will give it his exclusive attention.

The aim always will be to give constructive criticism; to avoid the beaten tracks; to analyze each manuscript, and to find not only its weak points, but as well all that is of value.

Schedule of Prices for reading, criticism and advice regarding revision and sale, will be sent on request.

\*James Knapp Reeve

Franklin, Ohio

\*Founder and former editor of The Editor.  
Correspondence invited.

*Outdoor Enterprises*, Kansas City, Mo., is somewhat misleading in its title. It doubtless receives many offerings from writers who might as well save their time and postage. Its field is really narrow, dealing with small stock, like rabbits, covies, poultry, etc. Cash is seldom paid for contributions, and then only about \$2 a thousand words.

*Bird Lore*, care American Museum, Seventy-seventh Street, Central Park West, New York City, states that far more articles are received than can be used, and that no remuneration is granted for the magazine's contents.

*Sportsman's Review*, 15 West Sixth Street, Cin-

cinnati, Ohio, prints little but trap-shooting reports and hunting stories. It is a good market for "gun stuff," though the usual rates are only about \$2.50 a thousand words.

*Dog, Rod and Gun*, Youngstown, Ohio, has discontinued publication.

Matter addressed to *Horseman*, 538 South Dearborn Street, Chicago, is returned to the sender, marked "Not There."

*Hunter-Trader-Trapper*, Columbus, Ohio, states that very little material is being purchased now, as there is an abundance on hand and more coming constantly—most of it gratis.

## Are You Selling Your Stories?

### *This Is a Pertinent Question*

The writer is faced by no more important problem.

The test of his ability is the number of checks for stories that he receives.

The test of *your plan for developing your ability* is the number of stories you sell.

The writer's business is to sell stories. The writer's duty to himself is to secure the most efficient and worth-while assistance that he can get to help him realize his aim.

THE STUDENT WRITER'S SIMPLIFIED TRAINING COURSE IN SHORT-STORY WRITING has but one purpose—to teach the writing of *modern* stories.

No time is wasted on academic and pedagogical theories. No fancy instruction is given on "the appreciation of literature" or on "the artistic ideals of authorship."

The course was written and is taught by

the editors of THE STUDENT WRITER; each is an experienced author.

Every lesson is practical. Each assignment leads the student a step farther in the construction of professional short-stories. The practical note is stressed throughout.

The S. T. C. is unquestionably the most practical course in short-story writing for students who want to enter the professional field. Students, authors, and editors testify to that fact.

Many students sell their stories written for the course before they have completed the five groups of lessons.

The Simplified Training Course trains you properly for success. Ask for the free booklet, "Short-Story Technique by the New Method."

It will get you started on the road to success in writing. It will tell you how you may prepare yourself to **SELL** your stories. Why not mail the coupon now?

THE STUDENT WRITER,  
1835 Champa Street, Denver, Colo.

Please send me, without obligation on my part, your free booklet, "Short-story Technique by the New Method," and full information about your course of instruction in short-story writing.

Name \_\_\_\_\_  
10 (Indicate Mr., Mrs. or Miss)

Address \_\_\_\_\_



## The Literary Market

(Continued from page 2.)

*Woman Citizen*, 171 Madison Avenue, New York, publishes articles dealing with civic activities of women throughout the world and personality sketches of women of prominence. Virginia Roderick, formerly associate editor of *Everybody's*, is editor. While much of its matter is contributed gratis, it pays for some articles on acceptance.

*Farm Life*, Spencer, Ind., George Weymouth, editor, now uses more general literary material than formerly. It should, however, have an agricultural slant.

*The Presbyterian*, 1217 Market Street, Philadelphia, writes that it is overloaded with material at the present time.

*The Outlook*, 381 Fourth Avenue, New York, pays \$1.00 each for cartoons clipped from newspapers which are found available for reproduction. Sender's name and address, together with the name and date of the newspaper from which it is taken, should be pinned or pasted to the back.

*The Boysland Company*, Box 174, Newark, New Jersey, wants correspondents in every town in the United States. Those in a position to take photographs will be given preference. Full instructions will be sent upon receipt of a self-addressed stamped envelope.

*Moving Picture World*, 516 Fifth Avenue, New York, J. A. Archer, editor, desires to inform intending contributors: "*Moving Picture World* is a publication of the motion picture industry, printing only news and articles of especial interest to that industry. In ordinary times we purchased very little outside material and at the present time we are not doing any buying."

*Young Churchman*, Milwaukee, Wis., rarely buys fiction, unless it is strictly seasonable. Very little advance material is purchased. The preferred length is 2000 words, and payment, though small, is on acceptance.

Articles intended for *The Therapeutic Gazette*, published at Detroit, Mich., should be sent to the chief editor, H. A. Hare, M.D., 1801 Spruce Street, Philadelphia, Pa. This will save time, because all contributions mailed to the office are sent to him for examination.

*Children's Hour*, Council Bluffs, Iowa, according to a statement from the postmaster of that city, "has not been printed or mailed out of this office for some time. The publisher is now out of the city, but all mail is forwarded to her. I am unable to inform you why she does not answer your communications."

*Our Little Friend*, Mountain View, Santa Clara County, Calif., a children's paper, asks authors expecting remuneration to specify amount desired when submitting manuscripts. It reports within two weeks, but expects a good deal of material gratis.

*The Hiker*, Detroit, Michigan, does not return manuscripts, pay for them, or answer letters concerning them, according to a correspondent.

**STRENGTHEN YOUR WORK  
AND INCREASE YOUR SALES**  
By Having Me Criticise Your Manuscripts  
Fee—Fifty Cents per Thousand Words  
Circulars on Request

**G. GLENWOOD CLARK**

2225 W. Grace Street Richmond, Virginia

### ROBERT THOMAS HARDY

Play Broker and Authors' Agent

Formerly editor of *Snappy Stories*. Has also been on the editorial staff of the J. B. Lippincott Company, Street and Smith, and the Munsey publications.

All manuscripts are given Mr. Hardy's personal attention. Send for full information.

25 West 42nd Street, New York, N. Y.

### LA TOUCHE HANCOCK

Authors' Representative

Twenty-five years' experience. Markets and revises prose and verse. Send stamp for circulars and references.

5 Willoughby St., Brooklyn, N. Y.

### WESTERN STORIES

Books, Articles and Songs

Written, revised or criticised

**Joel Shomaker**

Ye Olde Editor

4116 Alken Ave., Seattle, Washington

### EXPERT LITERARY SERVICE

Manuscripts carefully edited and typed, double spaced, with carbon copy, 75c a thousand words or part thereof, or 50c a thousand words for straight copying. Criticism, 4000 words or less, \$1.00; if of salable quality, marketed on commission. Est. 1912. Send stamp for further particulars and references.

*William Labberton, Literary Agent*

569 West 150th Street, New York City

### A SUCCESSFUL AUTHOR

whose stories have been purchased by *Ladies' Home Journal*, *Woman's Home Companion*, *McClure's*, *Popular*, *Smart Set* and a dozen other magazines, will give market advice and personal constructive criticism of short-story manuscripts. Rate, \$1.00 per thousand words, in advance. Address:

Author, Room 553, 11 Broadway, New York

Send Me That Rejected Manuscript.

**No cure, no pay**

Success costs you five dollars

**C. R. DANNELS**

923 East 7th Street North, Portland, Ore.

## CARNEGIE COLLEGE

Home Study—Free Tuition. To one representative in each county and city. Normal, Academic, Civil Service, Language, Drawing, Engineering, Agriculture, Bookkeeping, Shorthand and Typewriting Courses. Apply at once for Free Tuition for Mail Course to

CARNEGIE COLLEGE,

ROGERS, OHIO

# THE HAMMOND

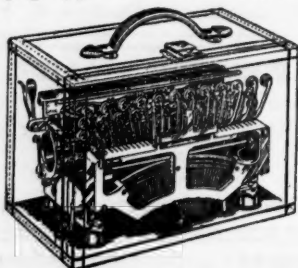
Folding Portable  
TYPEWRITER

*The Great Interchangeable  
Typewriting Machine*

FULL CAPACITY  
FULL SIZE KEYBOARD

Is the only Writing Machine in the world which permits carrying two different type sets on the same machine. Roman type for text, *Italics* for emphasis and quotations.

Over 365 type-sets available to select from.



Ready to Carry.

8½ lbs.

*IF YOU WERE AN EDITOR*

Wouldn't you prefer type that talked, rather than the old routine "Pica" (Roman) with all of its sameness?

Use "*Multiplex*" type variety and add strength to your Mss.

Automatically uniform type impression. No cultivated touch required.

Universal keyboard.

Unlimited width of paper accommodated.

No other typewriter can do this:

**Types for all purposes  
and for all languages**

**Spacing to suit size of type**

**Perfect alignment**

**Automatic Type Impression**

**All on one MULTIPLEX**

**Done on ONE HAMMOND**

**Hammond Typewriter Corp.**

553 East 69 St., New York, N. Y., U. S. A.

Write for Special Terms to Authors

## Personal Instruction

**M**<sup>R.</sup> THOMAS H. UZZELL, formerly Fiction Editor of *COLLIER'S WEEKLY*, and associated and manager of Professor Walter B. Pitkin, announces that he is giving professional training in short story writing by personal correspondence to those who cannot come to New York to study with him or Professor Pitkin. This announcement is intended only for those who are willing to face the truth, and to pay for personal instruction. Inquiries will be gladly answered. Address:

**THOMAS H. UZZELL**

573 West 192d St., New York

## LET'S GET ACQUAINTED

A prominent man wrote recently: "I don't know how such a splendid journal has heretofore escaped me." He was speaking of

## The Writer's Digest

Have you been missing this helpful magazine for those who wield the pen? If so, this is your opportunity.

**THE WRITER'S DIGEST** stands out prominently as a leader in its field. Each issue is filled with just that information which the writer and everyone interested in writing wants. Biographical sketches of prominent writers—Articles on various phases of the profession—Pertinent discussions by authoritative writers—A carefully compiled literary Market—Book Review—and many other interesting features appear in the table of contents.

If you write or want to write, you will appreciate every issue of this magazine. Won't you let us prove our claims?

Send today for a **FREE** sample copy

**THE WRITER'S DIGEST**

707 Butler Bldg.

Cincinnati, Ohio

*Form and Real Estate Journal*, care C. C. Wood, Traer, Iowa, seldom pays cash for articles or stories; but will sometimes offer advertising space or printing service.

*Golden Rule Magazine*, 149 West Ohio Street, Chicago, Ill., offers no cash remuneration for articles.

*Christian Board of Publication*, 2710 Pine Street, St. Louis, Mo., is buying but little now. According to the editor of *Girls' Circle*, most contributions are being returned unread.

*Editor and Publisher*, 1116 World Building, New York, pays one dollar each for ideas printed in its "hunch" department and its "dollar pullers" department. The former are practical suggestions for news or editorial features, the latter are circulation or business getting ideas for newspapers. Contributors must watch the columns and claim payment when their ideas appear.

*Modern Fictionist* is the title adopted by a magazine issued by Elmer Whittaker, Segreganset, Mass. "I am in the market for verse, jokes, short humorous articles, and stories," he writes, "and payment of about  $\frac{3}{4}$  cent a word will be made for all accepted manuscripts."

*American Poetry Magazine*, Milwaukee, Wisconsin, publishes verse only, and does not remunerate, according to its editor, Clara Catherine Prince.

*Youth's Evangelist*, 209 Ninth Street, Pittsburgh, Pa., R. J. Miller, editor, writes as follows: "We positively forbid the publication of the name of the *Youth's Evangelist* as soliciting articles."

*The Inkwell*, Coolidge Corner P. O. 47, Boston, Mass., Sylvia Cushman, editor, states that it is not in the market for manuscripts at the present time.

*The Young Crusader*, 1730 Chicago Avenue, Evanston, Ill., Miss Windsor Grow, editor, states that it is in the market for short-stories, of 1200 words or less, on prohibition, anti-cigarette themes, mercy teaching, and stories with sugar-coated morals—all for juvenile readers. Payment is at varying rates on publication.

*Pearson's Magazine*, 96 Fifth Avenue, New York, is making no payment for literary material except in books, writes Elsa Gidlow, associate editor. It desires current events truthfully treated in article form, "exceptional" short-stories, and "real poems."

*Associated Editors*, 35 N. Dearborn Street, Chicago, buy material for their "Boys and Girls Newspaper."

## NEW BOOKS

*The Hound of Heaven*, by Francis Thompson. The Four Seas Company, Boston.

This masterpiece of the modern mystic of English literature, which "marked the return of the nineteenth century to Thomas a Kempis," finds in the present edition, limited to one thousand copies, a beautiful hand-made paper dress, at once an ornament of the printer's art and a worthy representation of the noble classic.



## CONSTRUCTIVE Criticism

We specialize in criticism of the Short-Story and do not handle manuscripts of more than 8000 words. For a standardized fee, adjusted on a sliding scale from \$1.40 for 2000 words or less to \$3.35 for 8000 words, we furnish a complete constructive review, an exhaustive list of markets and an up-to-the minute critical opinion which only our attention to the Short-Story field makes possible.

Send for Folder.

### Distinctive Typing.

Clean-cut copy on crisp bond paper. This typing is the last word in neatness and arrangement. With careful editing, one carbon included, per thousand words.....60c

### Federal Manuscript Bureau

Room 4, Departmental Bank Bldg., Washington, D. C.

## Learn SHORT STORY Writing

Millions of dollars are paid yearly for short stories! You may have ideas that will bring you fame and fortune. Train your ability to express them. Learn the secrets and practical methods for successful writing through the fascinating home study course by Dr. Richard Burton, A.B., Ph.D., L.H.D., A.M., Professor and Lecturer at Columbia and Minnesota Universities. His students are making big money—one alone already nearly \$100,000.00. Individual Criticisms given by Dr. Burton. A higher education not essential. Send today for Free Booklet and our Special Profit Sharing Plan.

### LAIRD EXTENSION INSTITUTE

(Since 1910)

22 Laird Bldg., Minneapolis, Minn.

## PHOTOPLAYS WANTED

The producers are crying for original photoplays. Your ideas may be worth thousands. Let us revise your photoplays and put them in salable form. Satisfaction guaranteed or money refunded. Send for information today. We do not give courses in photoplay writing.

California Photoplay Revision Bureau  
3715 Harbor View Ave. Oakland, Calif.

## NEAT PROMPT ACCURATE TYPING

Price 40c per 1000 words. Poems 1c a line.  
Standard Manuscript Typing Bureau  
1545 Fillmore St. Denver, Colo.

## GREETING CARD WRITERS

"Greetings. How to Write and Sell."  
Get this Book. 'Twill pay you well.  
Has the List of Those who Buy  
And Companies you'd best not try.

Greeting card game told in 4,000 words, with most complete Market List published. \$1.00.

B. J. and R. N. Stannard,  
Box 83, Eitingville, S. I., New York, N. Y.



If you have "The 36 Dramatic Situations," you must want this book also.

## The Art of Inventing Characters

By Georges Polti

Translated from the French by Lucile Ray

This is a further development and elaboration of the principles set forth in "The Thirty-Six Dramatic Situations." The incredible number of human types heretofore unknown in literature and yet awaiting discovery and presentation, is sufficiently indicated by the author's explanatory subtitle: "The Twelve Principal Types, Their 36 Subdivisions, and 154,980 Varieties Yet Unpublished."

The author, by his demonstration that "character," in the commonly accepted sense of the term, does not exist, clears the ground for a masterly analysis of the elements of human personality, and an elucidation of the principles by which these elements may be combined to produce new types in endless variety. The book is of incalculable value to all writers and others interested in a psychological approach to the art of fiction.

The cordial reception given by writers to Polti's "Thirty-Six Dramatic Situations" warrants us in the belief that this—the only authoritative work on THE ART OF INVENTING CHARACTERS—will be of the very greatest value to all fiction writers, and to students of fiction as well.

240 pages, attractively bound in cloth, \$2.50.

Order from

### THE STUDENT WRITER PRESS

1835 Champa Street, Denver, Colo.

If you have not the 36 Dramatic Situations, a catalogue of all the possible situations that the many relations of life offer to the writer, we can supply it. Price \$1.50.

## BECOME FAMILIAR WITH THESE EXCEPTIONAL MANUSCRIPT SERVICES:

### The Editors of The Student Writer Offer Their Experienced Assistance To Writers Seeking Frank Advice

#### Rates for Criticism—Including Marketing Advice

For Each Prose Manuscript of	
2,000 words or less.....	\$1.50
2,500 words or less.....	1.85
3,000 words or less.....	2.25
4,000 words or less.....	2.60
5,000 words or less.....	3.00
7,500 words or less.....	3.25
10,000 words or less.....	3.75
Longer manuscripts, each 10,000 words..	3.00

Deposits may be made to be applied at the present low rates at any time in the future.

For deposits of \$25.00 or more a 10 per cent discount will be allowed. Example: The criticism of a 5000-word manuscript costs \$3.00. If the manuscript is submitted under a \$25.00 deposit, 10 per cent will be deducted from the \$3.00 rate, making the cost \$2.70.

VERSE CRITICISM OR REVISION	
20 lines or less (without typing).....	\$1.00
Additional lines, each.....	.05

OUR LITERARY REVISION consists of the careful correction and polishing of a manuscript with special reference to the bettering of the style. A brief criticism and list of probable markets included. Rate:

With typing, per thousand words.....	\$2.00
Without typing, per thousand words....	1.50

LETTER-PERFECT MANUSCRIPT TYPING is a feature of The Student Writer service. Includes careful editing and critical opinion, with market suggestions. Rate for prose:

Per thousand words (with carbon copy).....	\$1.00
--	--------

#### VERSE TYPING

Each poem, up to 25 lines.....	.25
Additional lines .....	.01

All fees payable in advance. Inclose return postage.

The Student Writer, 1835 Champa Street, Denver, Colorado